

BCM

A Belgian J-Culture Magazine

Nr 18: May - June 2014

Interviews

Japan Expo

Too Wild

DJ SiSeN

LIV'ERT

**Fashion
& features**

Classic Lolita

Spring

Neosexual electro rock

ADAMS



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Disclaimer: The opinions expressed by people interviewed are their own and do not necessarily reflect the opinion of the BCM staff. Thus we cannot and will not be held responsible, nor accountable for them.

INTRODUCTION

Welcome to the 18th edition of BCM! This time also we are bringing you all kinds of Japanese culture related news from Belgium and the rest of Europe. This time 'round we are covering three prestigious events: Gala Nocturna, COALESCAREMONIUM and Enchanted! As well as meets and fairs. We also spoke to Nathalie Bréter and Sarah Marcadé, who are part of the organisation of Japan Expo (Belgium), to give you a small look behind the scenes of how it is to work for the organisation behind the conventions.

Aside from the social side we are focussing on fashion as well this time, with a feature and article on one of the most loved lolita fashion styles: classic lolita. And seeing spring is in full swing when this issue appears online, we are having a spring feature with several kinds of J-fashion as well, ranging from mori-kei to different kinds of lolita (inspired) fashions.

and of course we have music as well, with bands ranging from the Vkei scene to electro rock and we spoke to Val and Gloria of new European service agency Too Wild, who have several Japanese bands signed to them.

I hope you'll enjoy this edition, and I'd like to extend a huge thanks to all our readers and contributors, you guys rock, and I couldn't do this without you!

Hilde Heyvaert
Editor in chief



Of the three main styles: *gothic*, *sweet* and *classic lolita*, classic is the one that is known for being the more demure and generally also the more mature.

It is often a rather more adult take on lolita fashion, without overlooking the original historical inspirations and outward playfulness that the fashion in general is known for. Even when going for style mixes that have gained recent popularity, such as *classic sweet* or *classic goth*, or even *OTT (over the top) classic*, it generally remains more “grown up” in comparison to other styles.

Classic lolita also distinguishes itself in slight differences of the typical lolita *silhouette*. An A-line petticoat is often preferred to the regular “cupcake” shaped model, and many of the dresses and skirts are either longer, or come in both regular and longer option than is usual in lolita. Instead of the standard knee length, mid leg and calf length are quite common with this style and perfectly acceptable, making classic lolita ideal for taller girls.

Like many other styles, classic lolita has its own **brands** such as *Innocent World*, *Mary Magdalene*, *Victorian Maiden* and *Juliette et Justine*, but of course other popular (indie) brands have delved into this style on regular occasion. Thrift stores, as well as high street stores, are a great place to find suitable blouses, cardigans, accessories, leg- and footwear. For the lolita that knows how to sew it is pretty easy to find suitable prints and make your own garments.

Even when the **prints** are sweet and adorable, they are clearly more mature than what you would find on a regular sweet lolita dress, and whilst pastels are sometimes used as a basis for prints, colours tend to sway towards white, cream, beige, brown, grey and jewel tones such as lovely dark purples, reds, greens and blues. Prints consist largely of vintage looking subjects ranging from flowers, to music, to letters and postcards, to architecture and even art. In fact *Juliette et Justine* has made a name for itself with their fabulous *classic art* style prints. Themes such as desserts, fruit and cute animals can be used, but always make sure that the print has a certain maturity to it and the right background colour. Regular sweet prints can be used with classic sweet, but then you need to pay attention to completely downplay the rest of your outfit and match up your hair and accessories so it is clearly still in the realms of classic lolita rather than in those of sweet lolita.

Whilst **wigs** are worn with this style, they are by no means a must, and regular hair is often used. Hair colours are, in nearly all cases, natural and hairstyles range from braids, to up-dos, historical (inspired) and plain loose.

Hair accessories depend on how all out you wish to go and vary between hair flowers in all shapes and sizes, headbows, and classy hair-clips. A note on the bows: whilst lolita headbows are generally known for their headmunching qualities and are generally standing up, the classic lolita bows are rather smaller in size and generally lie down. As far as hairclips are concerned: think classic Hollywood and retro glamour, you can often find appropriate ones in a shop's bridal section, vintage stores and thrift shops as well as in high street shops, depending on what exactly you are looking for.

A little extra note on the flowers: the flower crowns that are so popular with pretty much every fashion style, be it Japanese or other, are also sometimes worn with classic lolita. They are especially popular with more over the top styles, but depending on the size and type, can fit in with any classic lolita outfit. They are so hip right now, you may very well be able to find it on the high street for a decent price, if you can't make them yourself that is.

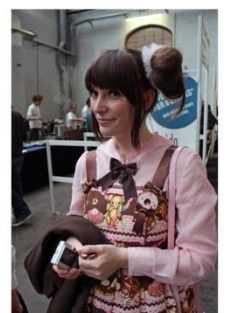
And of course there are (half) bonnets and vintage (style) hats such as *boaters*, school girl hats, *bowlers* and so on, which are one of the quintessential **headwear** when thinking classic lolita and come in a wide variety of styles.

Make-up leans towards being natural and sometimes even nude, so steer clear from the very bright colours.

Footwear is also very heavy on the historical inspiration and especially Victorian and Edwardian eras inspired footwear such as classic (heeled) boots. But flat boots and shoes are absolutely acceptable. *Derbies*, *ox-fords* and *brogues* specifically are good choices, as well as any classy looking closed or open shoe that matches the style and general feel of your outfit. As with garments you can either opt for brand or offbrand products.

Whilst classic lolita is one of the big three, it is quite probably the style that is best suited for not only the lolita wanting a more mature style, but also for the lolita on a budget, as most key pieces can be bought in high street stores or thrifted. Especially if you can sew, your possibilities are endless.

Without a doubt it is a very varied style, and probably the truest to the original historical inspirations of lolita fashion. Another bonus is that this style tends to lean itself best to daily wear in classic versions, making it extra versatile.





*Classy and cute in
Classic Lolita*



Headpiece, handmade by Annso. Blouse, Innocent World. Brooch, handmade by Annso. JSK, Emily Temple Cute. Bag, Innocent World. Tights, offbrand. Socks, Alice and the Pirates. Shoes, Secret Shop.



Headdress, custom made. **Necklace**, SIX. **Cutsew**, offbrand. **Bracelets**, Claire's. **Skirt**, Alice and the Pirates (Charme de Rouge ~ Red Shoes Only for Me). **Tights**, Veritas. **Shoes**, Brako Anatomics.



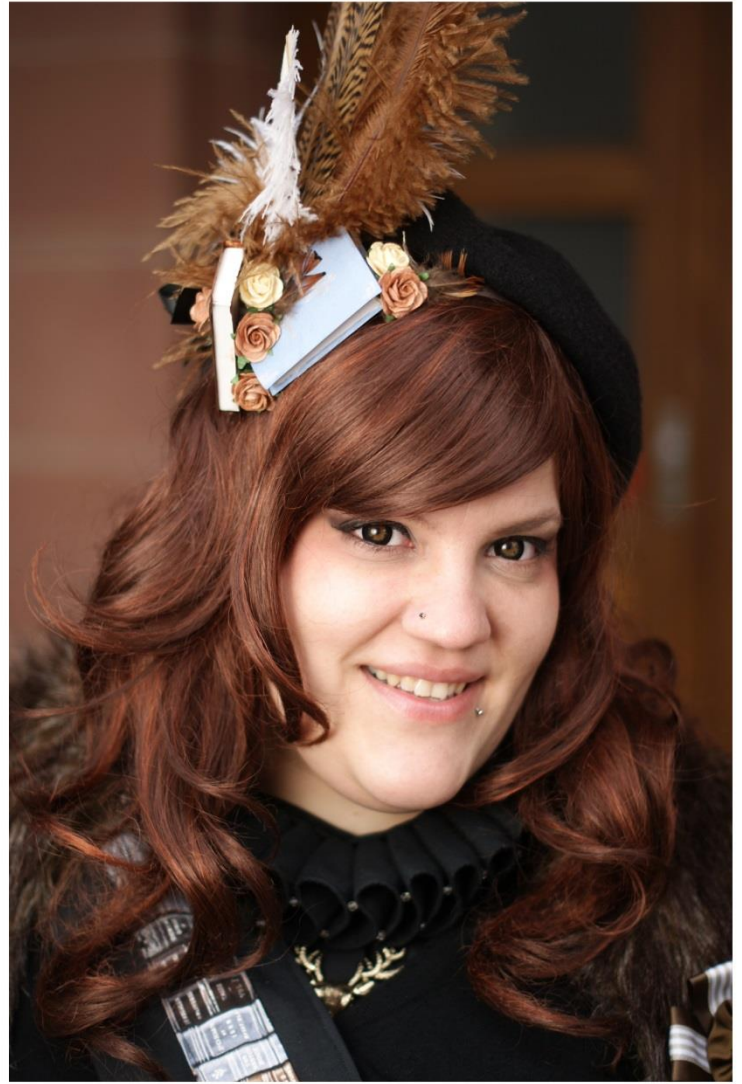
Wig, Lockshop Wigs. **Headdress**, handmade by Minori. **Blouse**, Dear Celine. **JSK**, Cloudberry Lady. **Tights**, model's own. **Socks**, model's own. **Shoes**, Secret Shop.



Hat, H&M. Blouse, Innocent World. JSK, Innocent World. Wristcuffs, model's own. Violin totebag, Innocent World. Tights, offbrand. Socks, Innocent World. Boots, Innocent World.



Braided detail hairband, Veritas. Bambi fascinator, Disney Store Japan. Frames, Theo. Scarf tied in a bow, Taobao shop. Faux fur stole, H&M. Blazer, Asos. Cardigan, Primark. Skirt, House of Secrets Incorporated. Petticoats, Dear Celine and American Apparel. Tights, HEMA. Faux fur detail legwarmers, Insua. Shoes, Sacha.



Headpiece, handmade by Andrea. Berret, Fan + Friend. Faux fur collar, H&M. Millstone collar, Mr. Krause. Necklace, sheinside. Sash, handmade by Andrea. JSK, handmade by Andrea. Brooch, Dearie. Cardigan, Primark. Belt, Primark. Over the knee socks, offbrand. Shoes, Bodyline.



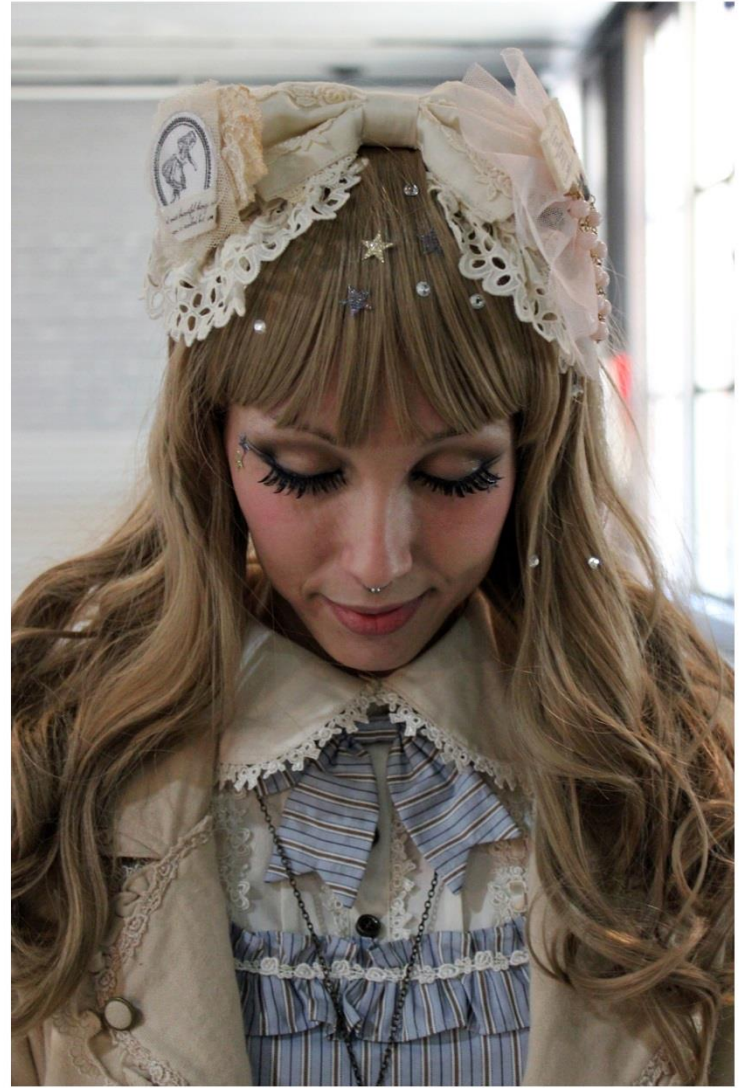
Hairband, Innocent World. **Wig**, Lockshop Wigs. **Blouse**, H&M. **Blazer, skirt and tights**, Innocent World (King and Queen Card Series). **Bag**, Baby, the Stars Shine Bright. **Boots**, model's own.



Hat, Infanta. Blouse, Kidsyoyo. Brooch, handmade by Clara. Clock necklace, Atelier Tausendschön. Magnifying glass necklace, SIX. Skirt, Bodyline. Tights, Primark. Boots, Deichmann.



Hat, Fan + Friend. Hair flowers, Veritas. Wig, Ebay store. Faux Fur stole, made by Kathleen. Blouse, Fan + Friend. JSK, Fan + Friend. Gloves, Takko. Socks, Metamorphose, Temps de Fille. Faux fur boot covers, made by Kathleen. Boots, model's own.



Headbow, Baby, the Stars Shine Bright. **Brooches on the headbow**, Chocomint. **Dress**, Innocent World. **Blazer**, Axes Femme. **Over the knee socks**, Nude n Rude. **Shoes**, Yosuke. **Rings**, Chocomint and CyberKawaii.



Wig, Cyperous.

Dress, F.i.n.t.

Necklace, Chocomint. Cat cameo ring, Chocomint.

Bracelets, Chocomint. Lace up detail tights, F.i.n.t.

Available from www.lunieshop.com

(please note that we are not responsible for stock, sometimes things just sell out really fast!)

Other garments, accessories and shoes, model's own.

check it!

LUNIE SHOP.com

*Japanese fashion
Clothes ★ Accessories
Shoes ★ Wigs ★ and more !*



ARTIFAKT STEAMPUNK COLLECTIVE

Bubble tea, thrifting and photo fun!

Saturday, February 22; Antwerp, Belgium.

Photography by Hilde Heyvaert, Xanthy M and a kind passer-by.





Review by Lora-Elly Vannieuwenhuysen.

The fourth edition of *Irasshai*, the Japanese movie event annually organized by *Nippon Zasshi*, took place on the ninth of March 2014 in *CC Rix* in Deurne. This small happening featured two Japanese movies for the humble price of €5.

For this edition, films were chosen about strong female characters: *Paprika* (2006) and *Kamikaze Girls* (2004).

In between showings guests could enjoy drinks, noodles and onigiri at the bar. Those who fancied more than refreshments could join in on a tombola and play various small games.

The films were shown with their original Japanese vocal tracks; *Paprika* had Dutch subtitles and *Kamikaze Girls* had English ones.

Visitors did well to pay attention during these movies, as a quiz was held after the screening.

Few visitors attended due to unexpectedly good weather, but it was worth staying inside for in my opinion. The atmosphere was very cosy and relaxed and the choice of movies was excellent.

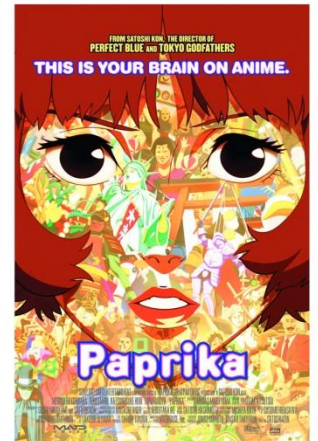
Now, on to the movies!

Paprika (2006)

Imagine being able to watch someone else's dreams and record them like they were a movie. Now go a step beyond: imagine being able to enter those dreams and manipulate them.

This is the function of a small experimental device named *D.C. Mini*, intended for psychotherapeutic treatment. It gets stolen however, and scientists *Chiba*, *Tokita*, and *Shima* intend to get it back before anything disastrous happens. Along the way they get help from police inspector *Konakawa* and *Chiba*'s mysterious dream world alter-ego *Paprika*. The trouble with dreams, however, is that they can get mighty dangerous when you can't discern them from reality anymore; the thief is well aware of this.

Satoshi Kon's Paprika is an incredibly creative psychological thriller in which you can never be sure what you see is reality or a dream. It's the kind of movie that you have to re-watch two or three times before all the pieces fall into place. Animation is the perfect medium to deliver this story, as the possibilities for dream sequences are endless. The animators take well advantage of this, resulting in amazing visuals of absurd and immensely detailed dream worlds. The main cast is voiced by veteran voice actors like *Megumi Hayashibara* and *Toru Furuya*, who deliver excellent performances portraying their characters. As for the music, *Susume Hirasawa's* unique soundtrack fits the mood perfectly and will not be soon forgotten.



Kamikaze Girls (2004)

Momoko has rather unique parents. Her father is a failed yakuza gangster who specialises in forging Versace clothing and her mother is a bar-hostess who left her family behind to marry her gynaecologist. To cope with her situation, *Momoko* becomes obsessed with the French *Rococo* period and shows her love for it through her lolita clothing style. Brand clothing is expensive though, so in order to fund her wardrobe expenses she starts selling her father's leftover fake *Versace* collection. An unlikely friendship forms between her and her customer *Ichiko*, a tough rebel who's part of an all-female biker gang. They team up to go look for a legendary embroider together. On their path they encounter a colourful cast of characters and experience the ups and downs of teenage life.

This movie is based on *Novala Takemoto's* cult-classic novel that goes by the same name, also known as *Shimotsuma Monogatari* in its original language. The main cast, *Kyoko Fukada* and *Anna Tsuchiya*, do a great job in portraying their characters and know how to balance absurd comedy and genuine emotional moments. Despite how absurd and over-the-top this film can be, their friendship and hardships feel realistic. That might have been a hard feat to accomplish, but director *Tetsuya Nakashima* managed it very well. This is a movie every J-fashion enthusiast will enjoy, as *Lolita* is a main theme in the story. It's an interesting retrospect to what we nowadays would call "old school" *Lolita*, revolving around the brand *Baby, The Stars Shine Bright*.





Event: Gala Nocturna, La Belle et la Bête

When: March 8

What: Gothic gala event

Where: Marbel hall, Antwerp Zoo, Antwerp, Belgium

Ticket price: € 40 and upward, depending on when you bought your ticket.

Website: www.gala-nocturna.com

On Saturday the 8th of March it was once again time for one of the Gothic gala events with international fame, organised by *Viona Ielegems* and her partner *Dirk Von Heinrichshorst*. Goths and Fantasy aficionados from all over Europe gathered for this year's edition of *Gala Nocturna*, themed *La Belle et la Bête*, inspired by *Jean Cocteau's* 1946 movie *The Beauty and the Beast*. After previous locations *Chapel of Altena* in Kontich and the *St Antonius church* in the heart of Antwerp's old town they now moved to the *Antwerp Zoo's Marble Hall*, a beautiful *Belle Epoch* building part of the Zoo's Edwardian structure. Everyone who has been to previous locations will no doubt agree that this was a vast improvement for various reasons.

Entertainment already started as soon as the doors opened, with girls dressed like a kind of veiled spectres came out to dance along the queue of guests waiting to enter the venue, which definitely made the wait more pleasant. Beautiful paper bag lights decorated with butterflies were lighting the pathway that formed the queue, arranging for an orderly entrance that looked pretty at the same time.

As always most people had tried to adhere to the theme when it came to their outfits, but several had arrived in various styles of historical dress, J-fashion, steampunk, dieselpunk or even evening wear that had little or nothing to do with *Beauty and the Beast*. Whilst it is true that the dress code is quite strict in a sense, the organisation is really rather open minded as to how you interpret it, so as long as you've clearly done a genuine effort to fit in and abide by the rules listed on the website, you won't be denied entrance.

Instead of one main room with stage and a smaller side room hosting the bar like the previous couple of years this location offered a grand hall, a ballroom with bar, an indoors garden (the beautiful winter garden) and upstairs area that hosted the market. This made for plenty of room to move around, even with all the ladies wearing beautiful hoop skirts and trained dresses.

Another great thing was the variation in the rooms, they were all very different, which made for a wide range of backdrops for those

that wanted to take photographs, and made it even more fun to just wander around admiring the many great costumes and outfits as well as to take in the environment.

Having the separate downstairs ballroom also meant that those that didn't wish to participate in the historical dance lesson could easily avoid it without being stuck in the same area, cramped for space to go do something else other than watch.

Even though the vending area was small all in all, it was generally still large enough to be able to admire all the wares for sale. Whilst the sellers were pretty limited in numbers still, there were more than usual and the things for sale were very varied ranging from fashion, accessories to custom fangs.

What we also really loved was the fact that they not only had the regular (soft) drinks and alcoholic beverages on the menu as well as some cocktails and absinthe but also served four different organic fruit juices. Drinks were not the only organics on offer, as organic gardener and cook *Geert Groffen* and his staff prepared pizza bread, veggie burgers and pumpkin soup for hungry guests in a corner of the entrance hall. For those with a sweet tooth, there were the, non-organic but delicious nonetheless, cupcakes and pastries of *Lip Lek Lekker Cupcakes* who were stationed in the vendor's area.

The location and wardrobe displays aside, this edition of *Gala Nocturna* was the great success that it was not only because of the location and the variety within that in itself, but also because of the program. Not only were there things that the Gala is so famous for, such as the photo location where guests can have their photos taken, this year in the winter garden by *Fred Lo Cascio*, and the dance lessons by *Lieven Baert* but also the other roaming entertainment and planned performances. Living statues, stilt walkers, the goddess *Diana*, and of course the stars of the evening, *Belle and the Beast*, who were regularly plagued by one of *Belle's* suitors storming the event to attempt to steal her away from the *Beast*, with awesome stage fighting scenes happening in the progress, containing sword and knife fighting and even rolls down the marble stairs. All of this and more only contributed to the event being simply pretty much epic this year.

The one and only downside was that the bar was sadly completely understaffed, so once the party got properly started it took easily over 30 minutes to be able to get a drink. But aside from that, it was an absolutely brilliant event, and hopefully we'll see the 2015 edition return to this location as it has proven to be rather perfectly suitable for *Gala Nocturna*. The event may be pricy, but in this new location, with this kind of program, it is well worth the money and without doubt this was one of the best, possibly the best, edition we have attended so far.

Review by Hilde Heyvaert and Bert Van den Wyngaert.
Photography by Fred Lo Cascio, Hilde Heyvaert and Bert Van den Wyngaert.





Photographic impressions of **GALA NOCTURNA, LA BELLE ET LA BÊTE**

Photography by Hilde Heyvaert and Bert Van den Wyngaert.





Event: Made in Asia (MIA6)
When: March 14-16
What: Asiamania convention
Where: Brussels Expo, Laeken, Belgium
Ticket price: varied, depending on the formula
Website: www.madeinasia.be

First let me start by saying that *Made in Asia* is a fun convention. It has a wide variety of Asiamania subjects and it's the only event of this kind that focuses on other countries on the Asian continent aside from Japan, even though the Land of the Rising Sun is still the unavoidable main focus. Mainly China and Korea had a few stands dedicated to them, which made for a nice change from just J-culture. Sadly, *Made in Asia* is also a very flawed convention in many ways, and it's become quite clear that the organisation should really address these issues sooner rather than later.

There's a lot to see and do at *Made in Asia*, which makes it that there's something for almost everyone to do and that's always a good thing. There's games, competitions, karaoke, Asian culture, shopping, meet and greet + autograph sessions, a photo wall (sadly along a very crowded passageway so taking photos against it is not as easy or straight-forward as the concept sounds), and even a photobooth that would allow you to have your photo printed instantly for free, amongst many other things.

Aside from the main hall with shopping and the *Patio* where larger competitions, conferences and concerts are held, there's an entire hall dedicated to all kinds of games, ranging from vintage and classics to modern releases, ufo catchers, company promo stands, RC controlled helicopters, etc. It comes to no surprise that this is a very popular hall and on the very calm first day Friday most people seemed to be mostly congregated here.

The crew of *BCM* attended two days, Friday and Saturday daytime. Friday the con was blissfully relaxed. Rather few people had attended during the daytime, probably preferring to wait for the couple of free hours of the evening. This made that visitors that did buy a ticket for the earlier time had the previously unseen luxury of strolling without having to walk over heads and properly see what was for sale at each stand. Brilliant!

Saturday was a whole different matter, with a convention bordering on overcrowded, making it very hard to photograph things and people and just move around in general. The convention keeps on drawing more visitors every year, but yet the organisation seems to insist on staying in one of the smaller Heysel halls. On the upside, it

was once again joined with the *Creativa* art's fair in the adjacent hall so that added opportunities for food and just sitting down for a moment. *Made in Asia* isn't that diverse when it comes to eating and if you wanted to sit down you could go and find a piece of floor somewhere. And no, that wasn't exactly a clean floor either.

As is typical for conventions, cosplay is a pretty big deal. And whilst it's absolutely fantastic that so many people with excellent costumes wanted to participate, that should not be an excuse for the organisation to allow the competition to extend its allotted time on the program, causing a horrible delay in everything still to come in the *Patio*.

The screens at the side of the *Patio* stage were awesome though, as they allowed people to follow the events from a distance. Sadly the sound deteriorated quite significantly the further you were away from the stage due to the use of sound boxes that were entirely too small and unsuitable for a room that size. And together with the language issue it is something that *Made in Asia* really HAS to address next edition.

Whilst the convention has a both Dutch and French website and staff that you can contact in both languages before the event actually happens, on *Made in Asia* itself, you can just forget about finding anything in Dutch other than the program. Brussels is supposed to be a fully bilingual Belgian city but the convention isn't catering to Flemish speakers at all. Everything is going on in French. We addressed over 10 MIA volunteers over a spread of 2 days and found *_none_* speaking Flemish. The cosplay competition was completely in French, as was the conference following it. Which was just beyond tragic and frankly this kind of thing is just excluding a large part of the Belgian population. If you're Flemish and you're not good at French, to be honest this simply isn't your con if you want to do something else than shop (and even then you can best take a friend that is at least somewhat proficient in French as most shopkeepers only speak French) or attend the concerts.

Bad points aside, if you find things on *Made in Asia's* online program that you like it is worth attending for those convention items. If you don't like crowds, the Friday daytime is a very good opportunity to still attend the convention without it being very busy. It was definitely a great decision of the organisation to open it up during that time as well. Hopefully they'll keep the Friday daytime next year as well and the organisation will finally start on improving some of the issues that clearly need to be addressed, because whilst *Made in Asia* is a good thing, there's definitely things that need to be improved upon, most noteworthy the language issue. Hopefully we'll be able to see some changes for the better for the 7th edition next year!

Review by Hilde Heyvaert and Bert Van den Wyngaert.
 Photography by Hilde Heyvaert and Bert Van den Wyngaert.



Photographic impressions of **MADE IN ASIA 6**

Photography by Hilde Heyvaert.





Event: Coalescaremonium, Radiant Darkness
When: March 29
What: Gothic happening
Where: La Bouche à Oreille, Etterbeek, Belgium
Ticket price: € 38 and upward, depending on when you bought your ticket.
Website: www.coalescaremonium.info

On Saturday the 29th of March the second edition of Belgium's second (second because it happens later on in the month, it's just chronology) large scale Gothic event: *Coalescaremonium*.

Coalescaremonium is a nearly 24 hours long Gothic themed happening spread over two locations. From 3pm to 2am the main event takes place in the converted monastery in Etterbeek (near Brussels) known as *La Bouche à Oreille*. Followed by an afterparty at *La Porte Noire* in the heart of Brussels itself, lasting 'till 6am.

Coalescaremonium profiles itself as a Grandioso Gothic Happening, but at the same time it is incredibly welcoming to styles either affiliated with *Goth*, such as *SteamGoth*, *Gothic Lolita*, *Aristocrat* and others, or equally underground such as *lolita*, *punk* and *steampunk* full stop. No matter whether you wear any style from within the Goth scene or the fashions from any of those other subcultures, you're still welcome and no one will look at you funny. We saw several styles of Goths, Cybers, steampunks, a dieselpunk, punk, people wearing different styles of lolita and even shironuri. The event is very welcoming, and whilst there is a dresscode it's definitely not the kind that asks for grand gestures when it comes to your outfit. Showing that you did the effort to fit in is all that the organisation asks, and it makes for a very diverse audience which is always great to see.

The atmosphere was incredibly welcoming and open-minded, causing people to spontaneously starting to socialise, even if they had never met each other before. Not only did several groups of friends meet up, I'm sure that many that went to Coalescaremonium made some new friends along the way.

The weather gods definitely smiled upon the organisation because the event was blessed with beautiful spring weather. Not too warm,

not too cold, so the majority of those that had arrived early on at the event spend time enjoying the sunshine at one of the many tables outside.

For those that preferred sitting inside several seating areas spread over several rooms both upstairs and downstairs had been arranged.

The bars had also been spread over the inside, with two of them in the main hall, serving the regular soft drinks, a variety of beer, cocktails and even absinthe, as well as several organic fruit juices. For those preferring tea or coffee, there was a downstairs tea corner, where you could also get themed cupcakes. For those preferring something more hardy food wise, there was the outside bar serving hamburgers, cheeseburgers and veggie burgers.

All at very affordable prices with a great system. You would buy a € 10 card, on which people would mark off the little roses when you would order a drink or a burger. So basically for that amount of money you could get a fruit juice, a burger, a cup of tea and a cupcake, to give but one example.

Of course this isn't just a social event: the organising duo *Discipulus* and *Nocturne* had made sure of that. You could enjoy art on several locations in the building, by several artists, such as *Frank Wiersema* and *Myriel Achalot*. Fashion designer *Rachael Forbes* had several models walking around in some of her spectacular creations, who were later on the evening doing a stage performance during the set of *DJ Alchemy*.

Aside from 14 DJs, amongst which the legendary *DJ SiSeN*, in two rooms they also had two bands performing: *Star Industry* and for the very first time in Belgium: *Lord of the Lost*. From 9pm on the dance crew joined the main hall, where the dancers showed their very best moves, joined by the audience that felt like dancing as well to the DJ performances.

And if that wasn't enough, there was the photo corner where *Erika Althreya* was taking photos of guests, to be turned into the famous Coalescaremonium "photobooth" shots, making beautiful and fun souvenirs of a great day out in the underground scene of the Belgian capital.

Whilst Coalescaremonium is an event that could very well be labelled as being on the expensive side, it is most definitely worth every cent of the ticket price as you get an amazing amount of value for your money. Definitely an event to look forward to next year!

Review by Hilde Heyvaert and Bert Van den Wyngaert.
 Photography by Erika Althreya, Hilde Heyvaert and Bert Van den Wyngaert.





Coalescaremonium entrance tattoo stamp

Photographic impressions of **COALESCAREMONIUM,** **RADIANT DARKNESS**

Photography by Erika Althreya, Hilde Heyvaert and Bert Van den Wyngaert.



Organisers Nocturne and Discipulus



Master of ceremony: TElombre



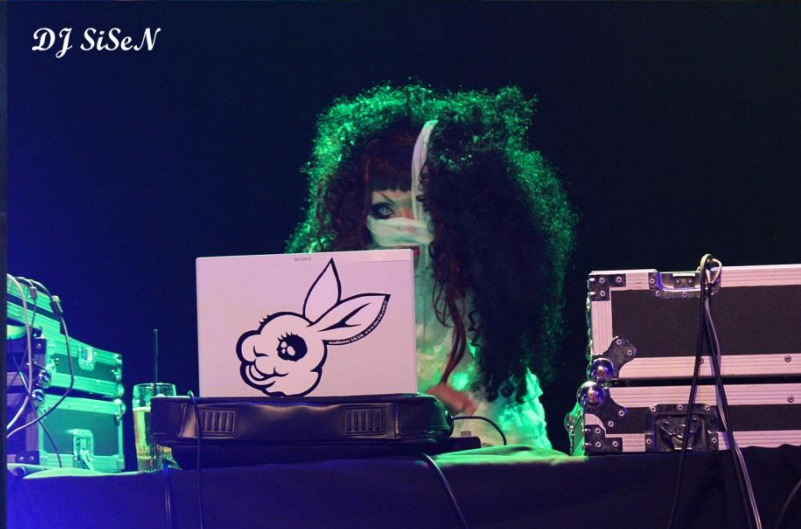
DJ SiSeN



Models for Rachael Forbes



Lord of the Lost



DJ SiSeN

Brussels, Belgium

29 March 2014

COALESCAREMONIUM

RADIANT DARKNESS

Start: 15:00h

End: 02:00h

Join the second edition of the Grandioso Gothic
Happening by Nocturne & Discipulus!



Presale: €32 / At the gates: €40



Theme Representatives

TElombre

Master of Ceremony

Rachael Forbes
International Fashion Icon

Alternating Dance Room

15:00 ▶ Dark Industrial

DJ Deth Cure [Infekted]

Dark Electro-EBM

DJ Ko-ën [The Darkest Party]

17:00 ▶ Ambient Darkwave

Nocturne [Coalescaremonium]

Glam/Shock Rock

DJ Michou [Elektrocution Record Shop]

19:00 ▶ Minimal Wave

Blackmarquis [DARKOTHEQUE]

(rhythmic) Noise

DJ N.M.I. [VampireParty]

21:00 ▶ Deathrock/Batcave

DJ Vagabond [Fresh From The Grave]

Gothic Metal

Discipulus [Coalescaremonium]

23:00 ▶ Postpunk

DJ BlackWave [Le Fantastique]

Witch House

DJ Normkompatibel [Bunkerleute]

Official Photographers

Veerle Frissen

Scenic Photographer

Erika Althreya

Studio Photographer

Freedon Nadd

Artist Photographer

Dennis Kussener

Event Filmer

Main Room Concerts

star ★ industry

Electro-Gothic Rock

16:00 ◀▶ 17:00

LORD OF THE LOST

Industrial-Gothic Metal

19:00 ◀▶ 20:30

Main/Industrial Party

21:00 ▶ DJ Lordbone

Cybergoth/Industrial [Nocturna XXL]

DJ ChavakiaH

Aggrotech/Harsh EBM [[Hell]ektroshock]

23:00 ▶ DJ ALCHEMY

Powernoise/Industrial [BliZarK]

DJ SiSeN

Darkwave/Industrial [Tokyo Decadance]

Dance / Fashion / Art

▶ Sam Synthetix & Credo Aesthetic ◀

On Stage Industrial Dancers

+ Team of 12 Selected Dancers
from the CSM Youtube Dance Competition

Edith de Rijk

Underground Fashion Model

▶ Sara Scarlet

Underground Fashion Model

Xanthy Marit

Underground Fashion Model

▶ Obsydienn

Exposing Graphic Artist, Illustrator

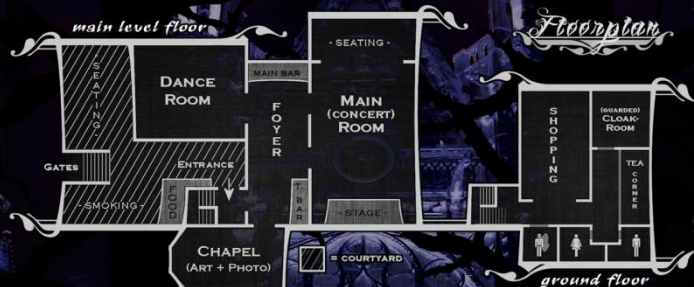
Frank Wiersema

Exposing Narrative Photographer

▶ Myriel Achalott

Exposing Tradgoth Cartoonist

Coalescaremonium is a 'grandioso gothic happening' that unites the various
goth subscenes in a converted monastery in the European heart of Brussels
with high attention to detail and focus on Music, Dance, Art and Fashion.



Location

Le Bouche à Orelle: Rue Félix Hay 11, 1040 Etterbeek.
Easily reachable by both car and public transport (hub
Merode) with free parking at Cinquantenaire/Jubelpark.

Dresscode

Dark-scene/Gothic/Deviant: Tradgoth, Punk-waver,
Fantasy, Cybergoth, Neoromantic, Lolita, Aristocrat,
Steam, Drag, Metal, Dungeonista, Batcave, ...

Afterparty

by El Poly of Filth, Death Metal DJ, until 1AM at La
Porte Noire, Rue des Alexiens 67, 1000 BXL. Travel-
group leaving together immediately after the event.



www.coalescaremonium.info

Tickets & Info

Newsfeed

[facebook/coalescaremonium](https://facebook.coalescaremonium)



Photographic impressions of ENCHANTED

Saturday, April 5; The Gibson Hall, London, United Kingdom.

Photography kindly provided by Street Fashion Europe (<http://streetfashioneurope.doomby.com>).
Photography by: Anh Binh photography (www.facebook.com/anhbinhphotography), Saoirse Clohessy (www.facebook.com/SaoirseClohessy) and Marie Tuonetar (<http://marietuonetar.blogspot.fi>).



Photographic impressions of the **ENCHANTED TEA PARTY**

The event following Enchanted, the next day.
Sunday, April 6; Rubens at the Palace Hotel, London, United Kingdom.

Photography kindly provided by Street Fashion Europe (<http://streetfashioneurope.doomby.com>)
Photography by: Anh Binh photography (www.facebook.com/anhbinhphotography), Saoirse Clohessy (www.facebook.com/SaoirseClohessy) and Marie Tuonetar (<http://marietuonetar.blogspot.fi>).



ARTIFAKT STEAMPUNK COLLECTIVE

quietza chocolate bar and visiting Bourla theatre
for the beautiful historical architecture and drinks.

Sunday, April 6, Antwerp, Belgium

Photography by Hilde Heywaert, a kind passer-by and Laurens Van der Veken.



BELGIAN CUPCAKES

J-fashion desserts buffet meet

Sunday, April 13; Agnes' home, Antwerp, Belgium

Photography by Hilde Heyvaert, Victor Van de Genachte and a kind passer-by.





Event: Elfia (formerly Elf Fantasy Fair) Haarzuilens
When: April 19-21
What: Fantasy fair
Where: the grounds of Castle De Haar, Haarzuilens, the Netherlands
Ticket price: varied, depending on the formula
Website: www.elfia.com

Elfia Haarzuilens is the eldest and "bigger" one of the two (the other one takes place in Arcen, also the Netherlands, in September). Generally seen as "the main one", this year's edition was quite fun. But... A lot of things got cancelled last minute, which is of course no fault of the organisation, but it did make that the event could feel quite empty at times. Whilst you could find some roaming or small set-up entertainment outside of the main stage, such as the inquisition section where a guy was talking about burning heretics at the stake and buying off your sins for a small donation as was common in the middle ages, the event felt sadly lacking in things to do. The only troop or roaming musicians we encountered was when we actually left in the evening and they were standing outside of the castle. There was a LARP battle and even a Quidditch tournament both on some of the side fields slightly off the beaten path. So of course there were things to do, it's just that they weren't always that visible and it was hard to figure out what was still one and what wasn't if you weren't using mobile internet to access the site and facebook.

In general, Elfia Haarzuilens is an event you go to with friends to have a good time, or to shop, or to simply admire and/or photograph the many costumed visitors. Or visitors wearing J-fashion, which is getting increasingly popular at these events, we saw several girls wearing several styles of lolita fashion (the big three of classic, sweet and gothic in particular), a cult party kei group (Japanese style, not western), dolly and mori and some shironuri as well as a whole lot of aomiji kei, but due to the nature of the fashion that may have been by accident. It comes to no surprise really, as there is always a fine portion of Japanese culture represented at Elfia. This time there were demonstrations on martial arts as well as how to wear a kimono correctly to name but a few things. And the group wearing traditional Japanese garb looked absolutely stunning.

To get back onto the costuming. Whilst it is a fantasy event, you can see literally all types of fantasy or fandom inspired outfits to full on costumes. There are people cosplaying, people dressed up as

fantasy characters, furies, *Star Wars* characters (who always come with their own section at the event), pirates (who have several sections) and steampunks (who may or may not be actually costuming, but that's a story for another time), who are also well represented with their own camp: a combined effort of international European group *The Steampunk Objective* and German group the *Steampunk Expeditions Gesellschaft*.

We do feel that this year the organisation did a lot better job on setting up the camps and shops in general. Whilst last year everything got chucked together, which caused overcrowding issues in some part, this year everything was far more spread out, which meant that even though we'd say the Sunday this year was as busy as that of last year, people weren't quite on a pile so to speak. It meant that browsing stalls was easier, you did need a little patience at some of the more popular ones, but generally you could get through and see everything quite well.

The food court was better organised, although a little more tables would have been great, and offerings were really very diverse, ranging from vegan to all out carnivore and everything in between. Prices varied of course, but in general the food at Elfia is a lot more economically priced than at the average convention. Only the drinks remain a bit haphazardous. The drinks themselves are priced rather reasonably but the € 4 for a 25cl mug and €6 for a half litre mug in "loan" are getting ridiculous. It can really make or break the bank between being able to drink or not. And yes, you get that loan money back, but you need to be able to front it first. So I'd advise everyone that visits Elfia (or other fantasy events) to either bring their own 25cl or half litre pints or point blank their own drinks.

A small final detail really worth mentioning because we thought it was awesome: a lot of the grass around the brooks, streams and ponds on the domain were roped off for all but the people having their camps or shops straight in front of them. Not to keep people off the grass in general, but to make sure the birds nesting there wouldn't be disturbed. We saw a water hen's and a swan's nest behind steampunk camp, and it was really great to see how the organisation had set up so the animals of the domain would be respected.

The event really lucked out with the weather, which meant that people that wanted to chill out could either find a spot at a bench somewhere, or just sit in the grass and relax. Had it rained we think it would have been ok, other than that it really does lack shelter, as most of the pathways are properly hardened or gravel, but still, it was great that the weather was so beautiful, that definitely contributed to the laid back atmosphere throughout the event.

Review by Hilde Heyvaert and Bert Van den Wyngaert.
 Photography by Hilde Heyvaert.
 Special thanks to the Steampunk Expeditions Gesellschaft!



Photographic impressions of **ELFIA HAARZUILENS**

Formerly known as Elf Fantasy Fair.

Saturday April 19 - Monday April 21; grounds of Castle De Haar, Haarzuilens, The Netherlands.

Photography by Hilde Heyvaert and Bert Van den Wyngaert.



Event: Wave Gotik Treffen (WGT)
When: June 6 - 9
What: Europe's largest Gothic festival/event
Where: all over the city of Leipzig, Germany
Ticket price: € 99
Obsorgekarte (camping admission): € 25
Parking vignette for parking at the festival area: € 15
Website: www.wave-gotik-treffen.de

Despite being the world's largest event of the European Gothic scene there are many more reasons to visit the *Wave Gotik Treffen* in Leipzig, so here's four good ones:

1. Outfit choice

At WGT you can wear whatever you want! Nothing is too bizarre, too eccentric so it's a great opportunity to wear whatever you like. I've seen quite a lot of *Visual-Kei*, *Lolita* and even *Cosplay* at the different fair grounds. Especially Lolita fits in a lot of events at WGT. For example the *Victorian Picnic* which takes place on Friday 3pm at the Clara Zetkin Park or one of the *Dark Romantic Balls*. If you aren't that into dressing up but love to admire (historical) fashion, there are the museums with special exhibits and tours as well as guests dressed in fashions of back in the day.

2. Variety of things to do

WGT offers a lot of different events such as readings, cinema, free access to some of the city's museums, concerts, markets, parties and many more! For instance, this year WGT's date collides with the *Auto Mobil International fair*, which is holding a special exhibit of hearses for the occasion. The musical *Jekyll & Hyde* has reserved a number of places just for WGT visitors, as well as the fireworks. And this is just the tip of the proverbial iceberg! So the € 99 for the ticket is really well spent as you get a lot of value for the money.

3. Access to the event areas

The event areas are spread all over town BUT the event ticket includes free use of the public transport in the city of Leipzig. Just for the WGT they even install the special *black line 31* which connects the main event areas.

4. Music - of course

There is a huge variety of artists and bands coming from both Germany and the rest of the world. In all kinds of genres that fit the event so literally everyone is bound to be able to see at least one band they love. Seeing there are far too many to even start mentioning the rest of them, check the website for the complete line-up as well as the locations where all of them are performing.

Article by Clara Lina Wirz. Photography by and provided by Clara Lina Wirz.



2 ▶ 6
JUILLET

PARC DES
EXPOSITIONS
PARIS-NORD
VILLEPINTE

SEFA

Japan Expo

2014

15th

Anniversary



www.japan-expo.com

Most people already know and love *Japan Expo*, Europe's prime J-culture convention happening annually early July in Villepinte, near Paris, France. And its subsidiaries spread over France, Belgium and even the US.

Wanting to know a little more of what happens behind the scenes and about the upcoming celebratory 15th edition of the main event, we spoke to *Nathalie Bréter* and *Sarah Marcadé* of the communication and press team.

You both work with press and promotion for, amongst other events, Japan Expo and Japan Expo Belgium, could you describe what your job exactly entails?

Sarah Marcadé: My job is quite diverse. I deal with questions and requests of journalists and distribute information via press releases, press conferences and events. I also chaperone the media partnerships so the festival receives maximum press exposure. I also completely oversee the poster campagne in the underground and city. And lastly I work with our community manager online and on social networks to retain the Japan Expo community.

Nathalie Bréter: I'm in charge of communication and partnerships. My job consists, amongst other things, to contact possible media partnerships to develop the public image of the convention, but also talk to journalists to make sure we get maximum exposure in the press.

How did you come to do the job you do now?

Sarah: I love communication and working relations with press and partners enormously. It's a job where you're constantly moving around and there's never a dull moment.

Nathalie: Before doing this job I was a press attaché for video games. Because I am really passionate when it comes to video games and manga, I wanted to keep working in this industry. So it was logical I wanted to work for Japan Expo.

Did you go to school to study something such as management or public relations?

Sarah: I did follow a management course because I lead a team of five

on a daily basis. Aside from that I also have a Graphics degree. I learned communications in the field doing internships and odd jobs.

Nathalie: I have a degree in communication. Whilst I was in school I had the opportunity to take management classes also.

What is it that attracts you the most about Japan and Japanese culture?

Sarah: I'm not that into manga but I love everything about traditional Japanese culture such as *Kabuki theatre* and *origami*. Working at Japan Expo allows me to combine the useful with the agreeable.

Nathalie: Like I mentioned before I love mangas, anime and especially video games. I can also really appreciate the Japanese gastronomy and I'm passionate about Japanese modern art as well. The creativity of Japanese artists never ceases to amaze me.

At each edition of Japan Expo and Japan Expo Belgium several artists perform, who are your own personal favourites when it comes to Japanese artists?

Sarah: At Japan Expo Paris we're welcoming *Japan Moment*, a movement includes nearly 200 traditional artists of all genres: masters of tea, singers, dancers, puppeteers, ... They create a veritable matsuri of traditional culture on a 500 square meter area. Their spectacles are magnificent. At Japan Expo Belgium I had the chance to meet *Charles Martinet* (editor: the voice of *Nintendo's Mario and Luigi*), who is the sweetest guest I've met to date. He was very considerate and adorable.

Nathalie: As I'm keen on mangas and video games, it's the mangakas and video game guests who interest me the most. I also love the originality of the musical artists.

What would you say are the best and the hardest things about working with people in Japan?

Sarah: The Japanese love precision, so it's pleasant to work with them on projects. On the other hand it does take a long time for everything to become validated which may cause a delay in announcing guests.

Nathalie: The best is that there's always something new to learn from the Japanese as they come from a very different world. Year after year, they keep on surprising me. The most difficult part is that their way of working is very different than ours.



This edition of Japan Expo is the 15th anniversary edition, what can you tell us already that we can expect that will be different and special this year?

Sarah: We're going to create a special area which will host a retrospective exhibit depicting 15 years of Japan Expo. It will also have a TV platform for us to make our own broadcasts. It's a project that's very important to us and we invested a lot in it. We'll also be launching a mobile app dedicated to Japan Expo.

Nathalie: For the rest, it'll have to be a surprise...

The convention has significantly grown and evolved over these past 15 years, how do you think it will continue to grow in the future and what do you hope you can still achieve organisation wise?

Sarah: I would love for Japan Expo to continue to develop in other European countries and North America. It's very enriching to work with people of many different nationalities.

Nathalie: For me personally the logical next step is for Japan Expo to go global. I'm convinced that the French aren't the only ones passionate about Japanese culture. Our editions in Belgium and the US are proof of that.

What has been your favourite memory of the Japan Expo events you have worked on so far?

Sarah: I am proud to have been able to work in the USA for the first American edition of Japan Expo in California. It was an experience I learned a lot from. We spend three very intense and difficult days because we had to put everything in place with a smaller team but I have a lot of good memories of the experience.

Nathalie: My greatest memory remains meeting Akira YAMAOKA of Suda 51. He was a guest that is as congenial as he is talented.

This year's edition of Japan Expo will be without Comic Con Paris, how do you think the lack of that convention will impact on Japan Expo?

Sarah: Certain themes of Comic Con, such as the video games and web series, will be reintegrated in Japan Expo. So we're not completely closing the door on Comic Con. I think people will come to the convention regardless. I'm glad to see that Comic Con can finally exist on its own without being glued to Japan Expo. It will be a real event by itself and for the fans that's great news.

Nathalie: I don't think we can talk of a lack as the team of Comic Con Paris is thinking about a new version and that can't be a bad thing. On the other hand, a part of Comic Con will be present at Japan Expo 2014. The thematic web section that has "grown" together with Japan Expo will return this year.

If you could give someone that is still on the fence about attending the convention one good reason to attend, what would you say to them?

Sarah: People often think of Japan Expo as an event about manga or anime whilst there's really so much more to discover. It's an open space and way of expression for many numerous artists. Unpublished events happen every year such as the coming of samurai, ninja and prestigious guests.

Nathalie: Japan Expo is a unique and surprising event where one encounters people of all ages and different walks of life. Whether you're passionate or simply curious, you will be pleasantly surprised by what the convention has to offer.

As a closing note, could you share a fun anecdote from one of the past editions of a Japan Expo convention with our readers?

Sarah: In 2012 there was a storm in Villepinte which in drenched an edition in a part of the hall. We were afraid because of certain stands had gotten wet. The combined effort of the team, presenters, editors and organisers permitted us to smoothly reopen. We escaped that one beautifully!

Nathalie: I was guiding an artist to the interview room for an upcoming interview for the second time. On the way he expressed the urge to use the toilet, and so I had to either direct him there or leave him to find the restrooms on his own whilst I alerted the journalists waiting in the press room of the slight delay. After 15 minutes the tardy guest still hadn't shown up, so I went to see whether he was ok. Turns out he had lost the way leaving the toilets and was just a few meters away from the press room. I felt really bad for him and his lack of orientation so took him to the press room.

Japan Expo takes place at the Parc des Expositions Paris-Nord Villepinte from July 2 - 6

Official site: www.japan-expo.com/en

Official facebook: www.facebook.com/japanexpo

Interview by Hilde Heyvaert and Bert Van den Wyngaert. English to French translations by Marty (www.hotensai.fr). Photo of Charles Martinet provided by Japan Expo, photo of Akira YAMAOKA by TAKO PRESSE, provided by Japan Expo.



TOO WILD

*Too Wild Agency,
Providing services to Artists*

Promotion - Photoshoot
Design - Video - Booking
Communication - etc...

toowild.agency@gmail.com

www.too-wild.com



Gloria of metal project *Gloria in Excelsis* and Val, known from Belgian internationally acclaimed metal festival *Metal Female Voices Fest* and as the talented painter and photographer *Helcanen*, have recently started their own multi-service company for artists: *Too Wild*. In this interview they're telling us a little more about what their new business entails exactly and what their goals are.

You've only just started up *Too Wild*, for those that don't know it yet, could you introduce your new company?

Gloria: Too Wild is a Belgian company which provides different services to artists. From booking to photo shoots, promotion, communication etc... We only work with European and Japanese bands.

Why did you choose this name in particular?

Gloria: We were looking for something catchy. I really loved the name of Val's old company: *2wild4*, but I thought it was much too complicated for Japanese people to read, so I suggested Too Wild and we both immediately agreed.

What motivated you guys to start your own company, especially one that offers such a diverse range of services?

Gloria: As a singer, I know it's very difficult to do everything by yourself, you need to ask friends and sometimes they're not so good at it. We were kinda frustrated as we can do many things and we really wanted to provide our experience/services to artists. Bands need to understand that our services are chargeable though, we don't do things for free.

Val: I'm not a singer but a painter and photographer, and in my line of work you encounter similar problems. At a certain point, you have to decide if you want to evolve or stay at the same level. We wanted to create something which belongs to us, something we really like to do. With our experience and skill set we can offer a wide array of services.

Did you study anything specific relative to any services that you offer or are you self-taught?

Gloria: I've never done any studies sadly, so everything I know I learned it by myself! I'm multifunctional like a robot!

Val: Although I do have an illustration degree, I didn't follow any studies for the other services we offer. We are both self-taught but can adapt and learn new things quite easily, which is important to evolve in many fields.

Val, you also have your own photography and art label *Helcanen*, will you integrate this into *Too Wild* like Gloria has done with her solo project *Gloria in Excelsis* as well, or will you keep the two separate from each other?

The photography is one of the services that I offer to the bands in Too Wild, as well as the design. So it's integrated, as long as it concerns the company. Helcanen remains independent of Too Wild for any private works, mostly without relation with music.

You often visit Japan for extensive periods, do you think this is necessary for a company working with Japanese artists?

Val: Yes, it is necessary. At one point we will need to be in direct contact with the artists to discuss about future promotional plans, tour dates. And also to find new artists. To make the best promotion for our European artists in Japan, we have to be on site.

The artists currently signed to Too Wild are all part of rock, visual kei or metal genres. Are you aiming to remain a label focussed on these genres? Or is any genre artist welcome to apply for your services?

Gloria: We're open to all genres! It's true that we work more easily with metal or visual kei bands but only because we have more experience in this field. I'd love to work with Japanese hip hop artists!

Val: Yes, we didn't plan to focus on a limited music style. We started with metal and Vkei artists because we have worked with many in the field in the past. We like different musical styles, so if we have the opportunity to integrate another one to the company, we will do it.



What does an artist have to do to apply for Too Wild's services?

Val: Any artist can submit their work or band. We will take time to listen to their music, check what's possible, etc. We can't sign all bands applying, that's why we want to focus on those we like the most and that have a potential to grow.

If you could sign any Japanese artist of your choice, who would you choose?

Gloria: Right now if I have to choose a Japanese band, I would say *Nocturnal Bloodlust*. I really enjoy their musical universe and they're great on stage! A total blast!

Val: Quite difficult for me to answer, I like many artists, but signing one of them is really different than simply listening to them. Not a famous band for sure, I really prefer the human contact, and enjoy promoting an artist. So I would say none in particular for now.

Are you planning any promotional events for Too Wild during the rest of this year?

Val: For the moment we're not thinking about organizing any kind of event in the sense of promo or a concert, etc and no convention presences have been planned as of yet. We mainly focus on the booking and promotion of artists on the net right now.

What would you say is the hardest about working with artists based in Japan?

Gloria: Except the language problem, it's always very difficult to work with some Japanese bands cause of the lack of communication and slow replies.

Val: For me it's mainly the language. I can't understand enough Japanese yet. Hopefully this will be solved with more very serious studying and work on-site in Japan.

Are you going to organise European tours with Japanese artists soon as well? If so, which artist signed to Too Wild will you bring over first and do you have any idea when?

Gloria: Organizing tours is not our main goal, we prefer to ask to our partners such as *Râmen Events* and *Demented Show* or other tour manage-

ments if they're interested in our artists. But anyway, we do booking, we're working with *Diabulus in Musica* and trying to help with the upcoming European tour of *LOKA* also. *Magistina Saga* will come to Europe for a show at *MFVF XII*, but we still don't know if we'll organize other dates for them at the moment, we're thinking about it.

Promotional companies often rely on volunteers to help out, what kind of help could you still use from people? And what kind of requirements do volunteers need to fulfil to work with Too Wild?

Gloria: We want them to help us with translations, looking for bands etc. They need to have good communication skills and some experience! We're also looking for people who can drive and have a car who live in Belgium. If you're interested, please send us an email on toowild.agency@gmail.com

Where do you hope you will be with Too Wild a year from now?

Gloria: I hope to work between Europe and Japan more often, but of course I'd prefer to work from Japan directly!

Val: I would love to say "in Japan", but being realistic I would say the same as Gloria: between Europe and Japan for starters. Let's check in a year where we really are!

On a closing note, do you have a message for our readers?

Gloria: I would already like to thank all the people who have been following us since the beginning of Too Wild. We really want to be better known by the audience because we're just starting out. So if you enjoy our project, please follow us on Facebook or Twitter and visit our website! Thanks to BCM for their great support as always!

Val: Thank you all for supporting Too Wild, it's really important to have people following us. Don't hesitate to talk about our company to your friends, bands, and to have a look at our artists. Thanks a lot to BCM for your amazing work.

Official site: www.too-wild.com

Official facebook: www.facebook.com/Toowild.agency

Twitter: twitter.com/too_wild_agency

Email: toowild.agency@gmail.com

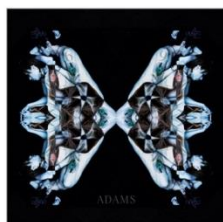
Interview by Hilde Heyvaert and Bert Van den Wyngaert. Photography by Helcanen.



J-MUSIC CORNER

Japanese music reviews and interviews

Reviews by Hilde Heyvaert, Ish and Bert Van den Wyngaert.



ADAMS
"SIXNINE"
Album
Genre: electronic rock

The latest instalment in ADAMS' neosexual theme *SIXNINE* actually got an earlier release in Europe than in Japan thanks to their *The First Sin European tour*. Whilst European fans have been able to enjoy it since March 14th, Japanese fans still have to wait 'till June 9th. That little exclusive aside, *SIXNINE* is the first full album by ADAMS, following previous single and EP releases. Listening to *SIXNINE* the first thing noticeable is how strongly ADAMS keeps on evolving. They keep on getting better on every single release, and having more songs on this one just makes that even clearer. It also gave them the opportunity to play around with different styles, which they have done skilfully. Their voices have matured and song writing and composition improved. Furthermore they are unafraid to push the use of electronics to exactly the right limit and experiment with that so their sound remains both organic and growing all the time. It's a band in constant motion, seeking to test their own limits and being the best they can be. Their recordings are perfect testaments to their love for music and desire to really make it in the industry. If they keep on going this way, ADAMS could be very big in their particular genre indeed. *SIXNINE* is a great CD to listen to when you are in the mood of a great electronic rhythm with excellent male vocals, as well as something to play in the background to accompany your day.



ElüpiA
"Departure"
Single
Genre: operatic metal

There's only one bad thing I can say about this recent three song release by Japanese metal band *ElüpiA* and that is that I immensely regret it's only three songs long. Because I really could have stood to hear some more of their brilliant story telling like metal opera creations. *ElüpiA*'s music is a perfect wedding between melodic, and sometimes melancholic, heavy metal and opera. They had already proven their worth and originality on their previous release *Wilderness* and they continue solidifying this fact on *Departure*, clearly continuing to grow and improve as a band. This is definitely one of the bands to keep an eye on if you like music that is different, because literally everything: arrangements, vocals, composition full stop, is perfect.



INORAN
"Somewhere"
EP
Genre: rock

INORAN returns with his newest EP *Somewhere* and once again proves he is one of the most versatile artists in the J-rock genre. With these five all new songs he touches several genres, proving he is much more than just a rock musician. His post-punk *REDISCOVER ON ANOTHER* specifically was as surprising as it is enjoyable to listen to. Even though *INORAN* has his own distinctive style, he continues to grow and evolve with every release and remains unafraid to experiment in his arrangements, resulting in refreshing music that stays true to *INORAN*'s own personal way of creating music. Especially on the ballad *Sakura* you can really hear that *INORAN* has grown as a singer, his voice is clearer and more steady, and the touches of orchestra are a fantastic combination with the rest of the, almost acoustic, arrangements. *Somewhere* is the kind of album that takes you on a musical rollercoaster: making you want to dance and headbang to some songs and simply sit down and enjoy listening to them on others whilst it fills the gap that is the waiting time for a new full album by *INORAN*, it's something we at BCM are definitely looking forward to as *INORAN* is one of the most talented artists in his particular genre, which he proves time and time again, *Somewhere* is no different.

It's worth mentioning that *Sakura*, and the *Somewhere live tour* are coupled to a charity for the victims of the 2011 Tsunami disaster: the *Sakura, Bond to be Connected*—*INORAN*×*Fender* collaboration *Sakura Project~Remember the day~ Sakura Guitar Auction*.

ADAMS

Made in Asia (MiA6)

Brussels Expo

Laeken - Belgium

Saturday, March 15 2014

ADAMS' second concert of their European tour celebrating the release of their new album, *Six Nine*, was in the same location as the first (which was a showcase the day prior): the Patio hall of Made in Asia.

Adam and Shota's voices work really well together, and with the electronics and musical arrangements, something that comes even more to life in concert than on CD.

The band clearly loved being on stage, and had practised their stage act to the point where it was a well-oiled performance. Even for those that weren't into the fan servicing and staged boys love, it was a concert well worth attending because ADAMS is definitely so much more than their gimmick, they're an excellent electro-rock duo that shines as much performing live than they do on recording.

They played a great mix of older songs as well as several from their newest full album *SIXNINE*, and got the entire crowd on their hand from the second they stepped onto the stage for their sound check to the very last note of the encore song.

If you get to see these guys live, go for it. Even if you're not into their concept, their performing the songs live is awesome and they were absolutely superb at Made in Asia despite of all the organisational short comings of the convention.

First of all ADAMS had to start with a nearly 40 minutes delay because Made in Asia insisted on stretching the cosplay competition and then the conference following that. If it had just been the delay fine, no fan will object to getting to see a band they love sound check. It's an experience people don't often get to see, and the band made sure to take it all into their stride and accommodated the fans happily whilst making sure the equipment worked as it should.

Sadly, it didn't. The sound was pretty good when you stood in the first couple of rows. 10 meters away from the stage, however, it started going to pot. People that were sitting down at the further end of the hall had absolutely god awful sound. The boxes the organisation were using were awkwardly placed and simply far too small for the size of the venue. The lighting left a lot to be desired, but at least it was alright.

What we did like a lot were the two big screens on the side of the stage, that allowed people that weren't in the first couple of rows and thus had no proper visibility to follow the concert properly after all. Given that the vast majority had taken to sitting down during the gig, this was a great touch.

Now we generally don't make a habit of speaking bad of the fans, because generally fans are all the awesome, but a couple of things just have to be said about the hysterical fangirls that flocked to the people like moths to a closing note, because we believe that some people need to realise a few things.

You want to shake hands with the band, we get it. You want to make sure you can, we get it. What we, however, don't get, is why in heaven's name this involves acting so completely mentally disturbed that you're practically shoving people into the stage or stage equipment whilst you can just move forward like a normal human being instead of a stampeding wildebeest.

When finding out you can't take good photos with your compact camera, it's not acceptable social behaviour to purposely go hang in front of people that have the fortune to have brought an SLR. It's not only rude, it's also plain stupid. If you ruin their photos, it means there simply won't be concert photos. No concert photos means you don't get to look at them online afterwards. Think before you do. Constantly pushing into the back of people in front of you in the hope they'll leave is rude and unnecessary, if someone in front of you is taller than yourself, politely ask them if they are willing to switch places with you. Chances are they will if they can just see the stage from behind you.

Using flash photography is a huge NO. If you're not disturbing or plain blinding the artists, you're definitely disturbing and blinding people around you. In some cases a camera flash can carry a couple of meters, which means you're disturbing the entire area around you. Please refrain from using your flash during a concert. It's this kind of hysterical and/or bad behaviour that made that only five or six rows of people were actually standing to enjoy/watch ADAMS live. Everyone else refused to risk their health and/or sanity and simply sat down to watch the concert on the screens. Thank god for those screens!



ADAMS

Bar Live 301

Roubaix - France

Friday, March 21 2014

Râmen Events put up a veritable multi-facet event when the *ADAMS First Sin tour* touched *Bar Live 301* in Roubaix on March 21st. Not only was the band to perform there, but *Ryôta Sakai*, known as photographer and art director of *ADAMS*, amongst other graphic work, was exhibiting some of his excellent photography on the walls of the club as part of *Shota and Aurélie's HIGHFeel Europe* project. And to top all of that off, Aurélie of *Râmen Events* and *HIGHFeel Europe* was celebrating her birthday that day (her actual birthday was the day before but that's just a minor detail).

So queue in singing, laughter and a good deal of giggles caused by horse and zebra head masks. Don't ask. It's a thing. And plush alpacas, which are also a thing.

All of this very fun and entertaining madness pre-concert made that people's enthusiasm for the live had risen and they were all in a jolly good mood, even more so than when they entered the venue. The fans here were the perfect kind of fan: respectful to the band and each other, so that alone was a shrill contrast to the performance of *ADAMS* we saw at *Made in Asia*. *ADAMS* proved that they own the stage regardless of the size of it. For the small club venue they had adjusted their setlist, but it remained a most excellent mix between older songs and new releases that are part of *SIXNINE*, the album they released just a week prior to the concert in Roubaix. This made that many fans got to hear both well-loved familiar songs as well as new material, which was very well received.

The "boys love" gimmick was also rather downplayed in this setting, and it was actually abundantly clear that the fans weren't there for the fan service but had honestly come for the music. So great music is what they got as *ADAMS* performed a variety of electro and rock songs, presenting a perfect mix of all styles they have tackled so far.

The band once again clearly enjoyed performing and did their best to interact with the audience even through the language barrier, something greatly appreciated by those in attendance of the live.

All in all, this was a far more relaxed and mature live than the one we saw at the convention, proving that *ADAMS* is not only capable of great songmanship translated to the various sizes of live stages, but are all so excellent and very skilled performers aside from talented musicians.

Review and photography by Hilde Heyvaert and Bert Van den Wyngaert.



DJ SiSeN
Coalescaremonium
La Bouche à Oreille
Etterbeek - Belgium
Saturday, March 29 2014

DJ SiSeN was top of the bill for the stage of Coalescaremonium's main room from midnight onwards, spinning his own particular brand of Darkwave and industrial. Contrary to the other DJ's, who were a bit more on the monotone side, DJ SiSeN played a good variety of songs and you could always very clearly tell where one song ended and the next one began. You just have to see him in action to know why he is so well-loved all over the globe and this set at Coalescaremonium was definitely no different as he provided the best ambience of the evening, getting the room moving to his songs with practised ease.





THE SOUND BEE HD

2014.11.29 (sat) 池袋手刀ワンマン【Chronicle of Death】

OPEN: 18:30 / START 19:00 前売 ¥ 3,000 / 当日 ¥ 3,500

■ A: 2014年2月8日池袋CYBER ライブ物販 (No.1~50シャッフル) ■ B: Eプラス(2014年3月1日より販売開始) ■ C: バンド予約 ■ D: 当日券 入場順: A→B→C→D

■ Live Schedule

02.25 (tue) 池袋手刀 03.07 (fri) 今池Club 3Star 03.08 (sat) 心斎橋Club ALIVE!
03.13 (thr) 仙台Macana 03.16 (sun) 池袋EDGE 04.01 (tue) 目黒鹿鳴館
04.25 (thr) 目黒鹿鳴館 05.04 (sun) 渋谷Star lounge



**Best Album 2013.9.18 Release
[GHOST WORST FOREST]**

SWSB-7 / 発売元: Starwave Records / 販売元: FWD Inc. / 3,150円(税込) / 完全限定1000枚

■ 池袋TSUTAYA O-WESTでのレーベルイベント開催決定!

2014.06.16 (mon) TSUTAYA O-WEST

OPEN: 15:00 / START 15:30 前売 ¥3,500 / 当日 ¥4,000 ※D別

出演: ミサルカ / Tokami / Synkyet / Capella / THE SOUND BEE HD / Calmando Qual / LIV'ERT etc

■ 着うた配信中

インディーズ公式サウンド、MySoundウタ、MySoundフル、mero.jpうたフル、music.jp超高音質
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thesoundbeehd.zombie.jp

Starwave
Records

Costume: Love Cats, Hair & Make: Trift fare Trift, Photo by: Akio Yokoyama



**HIGHFEEL EUROPE/ADAMS
PRESSCONFERENCE**

HIGHFeEL Japan is the company founded in Japan by *Shota Yokoyama*, guitarist and one of the members of the electro duo *ADAMS*. Together with *Aurélie Vandecasteele* of *Râmen Events*, he has founded a European subsidiary of his artist management company: *HIGHFeEL Europe*.

The company offers a variety of artist services to artists from all scenes and disciplines.

ADAMS was present on the 14th of March introducing their new album, *SIXNINE*, released in Europe prior to Japan (the Japanese release date is June 6), in time for the kick off for their European tour.

Media teams present were able to ask questions either relating to HIGHFeEL Japan, HIGHFeEL Europe or *ADAMS* after an introduction of all projects, during the press conference organised by *Râmen Events* at the *Made in Asia* convention on March 14th. Questions asked by *BCM* are marked in blue, whilst questions asked by others are marked in purple.

What does the existence of HIGHFeEL Europe concretely mean for Râmen Events?

Aurélie Vandecasteele aka *Aurélie Râmen*: I will stop taking care of the tour management of visual kei bands, which is now taken over by the brand new company led by *Sophie Debusne*: *Demented Show*. They have taken over the visual kei part from *Râmen Events* (redaction: *Derranged Show* associated with *Râmen Events* and specialises in touring with vk bands). To be honest I am a bit tired of doing one shot tours. By that I mean touring with bands for a few weeks who then disappear from the scene and no one in Europe hears from them again for another 3 to 4 years. I would rather focus on a few artists fully and bring them back regularly. The team of *Râmen Events* will of course continue as it does now, with a little changes.

If you were a colour, which colour would you be?

Shota Yokoyama: Purple, because violet is the theme colour for neosexual *smiles*.

ADAM: Actually violet was also the colour of our single *Bittersweet*, of our make-up, because if you met red with blue you get violet.

Did you always have the ambition to be on stage?

Shota: *nods* yes absolutely.

ADAM: Me too.

Shota, what does Europe represent for you? And why expand HIGHFeEL into Europe?

When I visited Europe in the past for our 4 date tour in 2013, I really liked what I saw. So I wanted to put in the work and effort to have a presence here as well and just went for it, all the way. It's an opportunity I didn't want to miss out on. That's why I choose to go for an international focus rather than a national one in just Japan. The two divisions of HIGHFeEL make a good connection between Europe and Japan. Mind you, Europe is just a stage, I'm hoping to expand even further, I'd like to go to South America next.

As we've not seen you live in Belgium yet, could you tell us a little more about the stage performance concept and outfits?

Aurélie: Both are based on their concept of "boys love". Of course everything is quite demure and modest, especially here because there are minors present at conventions. The outfits are, as you can see, loosely based on school uniforms, which has been left over from the concept of their previous single *Seseragi*. School uniforms are part of their past, and they liked to bring it into the visual aspect of the band as well.

Why choose the concept of boys love, and the boys love scene in particular? What does it mean to you personally?

Shota: I come from the 90s visual kei scene. Both visual kei and anime are huge in Japan. Boys love on the other hand is a very small scene, but at the same time very hot, it's very popular. So I saw that as an opportunity and just went for it. For the record, I want to state that I don't care whether a boy loves a boy, or a girl loves a girl, or a boy loves a girl and the other way around. Love is love and that's all that matters *smiles*.

Why go for the underdog position though?

Shota: I've been making music, playing the guitar and writing songs for a long time and I preferred to be part of a niche scene and build from there rather than compete with others in large scenes. It sets us apart nicely. In Japan it's very simple: either you're in the major scene or you're in the indies. I know that this way I'm not putting myself



in a position that will allow me to make loads of money, especially as our concept can be seen as a bit "cheap". But we really believe in our concept, which is very strong, and our music, so I truly believe we'll get there. We're unique, that will set us apart and allow for people to notice us, because it makes people disinclined to make decisions about our music without properly listening to it first. You know how it sometimes goes, you'll ask a friend if they've heard a certain band, they'll ask what genre it is, it's one they don't like and they dismiss it instantly, which is harder to do with ADAMS. So I think that being in this niche, boys love scene, will actually help us get ahead. Especially as what we do musically is miles away from the music generally associated with visual kei.

What made you become a musician?

ADAM: I was watching a TV show which had musicians on it. One of the bands on that show in particular inspired me. The singer was rubbish and I felt I could do better *laughs*.

Shota: In my case things went almost exactly the same actually. The only difference is that I begged my parents to buy me a guitar and I started out playing that. I was a huge *Kiyoharu* fan and I wanted to learn how to play his songs myself. Things evolved from there on.

Shota, how did you end up becoming a producer?

Initially I worked with my friends and their bands and had some bands of my own. I did some recording, studied music in school, that sort of thing. Then for a while I didn't play the guitar and got very interested in the Japanese talent scene. I made a lot of contacts amongst talent, management and record company executives. One guy was interested in me and that's how the ball got rolling. I learned a lot from him and after a while I realised that I could do all these things myself, and so I started HIGHFeel to actually do so.

Do you still remember who was the first artist from outside of Japan you bought a record of?

Shota: *The Sex Pistols*.

ADAM: *Guns N' Roses*.

What's your biggest ambition?

Shota: I'm dreaming big for sure. Some day I want to have a star on the Hollywood walk of fame *grins*. To be big in Hollywood is definitely the end game.

ADAM: I'm already living my dream *smiles*!

What are your future plans?

Aur lie: After this tour they will start working on a new album and after that we will try to arrange a tour in South America.

Shota: It will be a new style entirely.

What's your impression of Belgium?

Shota: I must admit that prior to coming to Belgium I didn't know very much about the country other than the clich  things. But everything's been great so far. I am wowed by the amazing architecture. People here are very kind and far more approachable than people in Japan. They're less busy and impatient as the Japanese, especially in Tokyo. And there's beer! Perfect *laughs*!

There's more than just music to HIGHFeel, could you tell us a little more about that?

Aur lie: Any art discipline can be signed to HIGHFeel. At this point we already work with photographer *Ry ta Sakai*, who people probably know best as the photographer of ADAMS. We will work with literally anyone with Shota as producer or manager. Photographers, artists, fashion designers, musicians, anything is possible, this is just the beginning.

Is the idea also to bring Europe to Japan?

Aur lie: Yes of course, at this point Shota is looking for a female, French language singer from Europe to produce in Japan.

What does Shota know about Europe?

Aur lie: He mostly knows the electronic music scene: electro, house, things like that. But he's learning more every day.

Official data:

R men Events official site: www.ramen-events.com

HIGHFeel official site: <http://highfeel.jp>

ADAMS official site: www.adamshota.com

Transcription by Hilde Heyvaert for BCM and Hotensai.fr
Photography by Bert Van den Wymgaert.

Many thanks to R men Events, HIGHFeel and ADAMS for the invitation to the press conference!



ADAMS

NEOSEXUAL Rock





NEOSEXUAL ADAMS

ADAMS was back in Europe for their second tour on our continent. After just four dates last year in June, they returned for a tour that would span over a month and touch over a handful of countries in total. We caught up with them before their concert in Roubaix, France, to ask them some more questions about their music, creative process, life on the road and of course their new album SIXNINE.

If you were to introduce the music of ADAMS to someone that doesn't know it yet by letting them listen to just one song, which one would you chose and why?

ADAM (vocals): *Dizzy Love*, because when you watch the music video for that song you'll really understand our concept.

Shota Yokoyama (vocals, guitar): I would choose *Dizzy Love* also, for the same reason.

It's your second European tour, what do want to do different compared to the first one, and what are your greatest expectations for this tour?

ADAM: The overall feeling is different, we can actually relax on this tour. And this time we really get to look fans in the eye.

Shota: This tour is more "adult", that's to say, there are more dates, more fans are coming to see us and there is more time in between shows. This time we can take things step by step and work to gain more fans as well. Last time everything had to happen in just four shows in which to give everything, the schedule was incredibly tight. I also feel like we, as a band, are growing up during this tour, it's far better for the evolution of ADAMS.

How exactly do you prepare for a European tour?

ADAM: I bought a lot of underwear *laughs*! I definitely won't run out *laughs*!

Shota: We didn't actually do anything special or different, we just rehearsed and then went for it, it's all very natural.

You've just released your new album, SIXNINE, at Made in Asia, how would you say your music has evolved from your past works to this?

ADAM: I'd say we dug deeper on this one.

Shota: At first we released *NEOSEXUAL* and the following singles and EP, this allowed people to discover our music and our concept, which is also "neo sexual", our first release was to give a first impression so to speak. For *SIXNINE*, which has 12 songs and is a full CD, we kept on working in that same concept, growing as musicians and in our musical ability and style of song writing, but at the same time it's the end of the theme, the final format of the concept if you will, everything has come together on *SIXNINE*. Which means maybe the theme will change as well as the sound with our next release, which will again be different.

Do you have an idea of what you'll do for the next theme?

Shota: No not yet, but I'm sure we'll figure it out and it'll be great *smiles*.

You're performing at several conventions on this tour, how do you feel a live at a con differs from a gig in a regular venue?

Shota: I'd say the performances are almost the same. At conventions hardly anyone knows ADAMS, whereas at lives more fans than people that are just curious about us come to see us perform. So a convention is definitely far more of an opportunity to introduce people that don't know us yet to our music. Live houses are generally filled with fans, this makes us think in different ways when it comes to the performance.

What do you do different when performing at a convention?

Shota: Well it's almost always the same as in a live house, but sometimes we just make small changes we decide on the day itself.

What message do you hope to convey to the people that come to see you live on this tour via your music?

ADAM: Look us in the eye.

Shota: *Adding to ADAM's response* so you know we are here. Because eyes are the mirror of the soul.

Which event that happened to you as a member of ADAMS would you say influences you the most when creating music now?

Shota: The first shoot *Ryôta Sakai* (editor: Ryôta Sakai is the band's art director) did with ADAMS.

ADAM: Someone very important to me passed away, that moment became very important to me.

Fashion is very important to a band, could you name any Belgian designers that you like?

Shota: I love fashion but I don't care about who makes what. I just buy what I like.

ADAM: I don't know any Belgian designers, but my favourite is *Vivienne Westwood* *smiles*.

Aurélie Vandecasteele, who is in *HIGHFeEL Europe* with Shota, and CEO of *Râmen Events* who were organising the tour, came to join us at this point: *chuckles* Likes her? He's crazy about her designs more like.

Does your personal style differ much from the fashions you wear on stage with ADAMS?

ADAM: My personal style is very comfy and natural. Which is quite the opposite from what I wear on stage because there I'm showing off *smiles*.

Shota: For me it's quite the same, it's mostly the accessories that are different. I like them to be rather more showy when I'm on stage.

Editor: ADAM was wearing a comfortable grey and black yarn woollen sweater and black jeans. Shota was wearing black jeans and a black t-shirt with print.

As a closing note, could you tell our readers something about ADAMS that isn't commonly known?

Aurélie: Oh can I answer this? I know loads of things *laughs*!

Shota: ADAM eats a lot *laughs*! He never stops and can eat all day *laughs*!

Aurélie: You can feed him all day *laughs*!

ADAM: It is true, I like to eat and I do eat a lot! I love bread, potatoes and pasta. And the sizes here are so huge! I loved the giant steak I had in Brussels on our first night! I'm definitely profiting of being in Europe to eat all the things I can't, or at least not easily, eat in Japan.

Shota: The Japanese servings are definitely a lot smaller. I had mussels in Brussels and I got like a whole kilo, I was so shocked.

Aurélie: ADAM of course stole some of Shota's mussels, aside from eating his huge steak *chuckles*. It's quite amazing how much he can eat. It's a good thing too, because if we go out to eat and someone can't finish their meal, ADAM will eat what's left and nothing goes to waste *laughs*.

Shota: I'm very clean! I could clean all day once I get started. And I love doing dishes *laughs*.



Official site: www.adamshota.com

Official facebook: www.facebook.com/adamandshota

Interview by Hilde Heyvaert.

Japanese translations by Sophie Debusse.

Photography by Helcanen (intro page) and Ryôta Sakai (interview page).

Many thanks to Râmen Events and HIGHFeEL Europe.

Thank you for good INTERVIEW !

love & Shoa

perfect Sweet dreams
for you xxp

Amn

Four member band **LIV'ERT** is the latest addition to famous **Starwave Records** label, bringing their own brand of Death metal to audiences world-wide via their new recording home. With an upcoming CD in the making and this major event in the band's history, we asked them a few questions over email to find out more about them.

Could you, by way of introduction, say something nice about the other members of the band?

Mukuro (vocals): Yu is precise, **Madara** dislikes losing and **Tomoya** is serious. **Yu** (guitar): **Mukuro** is passionate and frank towards everything. **Madara** looks at things in a cool perspective even though he is in a fervent, hot, band like us. **Tomoya** always has a serious attitude towards music. He's too serious, but in a good way.

Madara (bass): **Mukuro** has a voice of death: he can do the death growls typical to death metal really well. **Yu** is a technically skilled guitarist. **Tomoya** has a steady rhythm.

Tomoya (drums): **Mukuro** is manly, **Yu** is an all-rounder and **Madara** is diligent.

If you had to describe the music of LIV'ERT in just 5 words, which would you choose?

Mukuro: Black, emotion, impact, over-powering, forceful.

Yu: Full of live, impact, live-band, black, intense.

Madara: Violent, intense, aggressive, authority.

Tomoya: Black, life, death, emotion, existence.

Which other artists are your biggest inspirations for your own music?

Mukuro: DIR EN GREY.

Yu: DIR EN GREY.

Madara: DIR EN GREY.

Tomoya: Slipknot.

You have joined Starwave Records in March, what do you hope joining this record label will accomplish for the band?

Mukuro: I hope we'll be able to perform a one-man live of a size that other label mates have yet to accomplish.

Yu: I hope we can become a representative band for the label, one that can lead other bands and that will be an example.

Madara: To hold the biggest one-man live under Starwave Records.

Tomoya: Performing in *Tokyo Dome*.

Starwave Records artists collaborate, who would you like to work with and what would you do?

Mukuro: I'd like to have a two man live with our label mates *Tokami* and *Synk;Yet*.

Yu: Instead of collaborating with a specific band I think it would be cool to shuffle our members around and publish a CD compilation of songs written by the various bands.

Madara: A two man live with label mates *Tokami* and *Synk;Yet* as well.

Tomoya: I'd like to do a member shuffle.

Could you tell us a little about your first upcoming release as a Starwave Records band?

Mukuro: I would like to pursue music that will always be considered as cool without compromising too much of our style in the process.

Yu: In terms of LIV'ERT's music, we've become rather unexpectedly distinctive. We are constantly taking in the good parts and challenging things that we have yet to do. In other words, we like to create new things. That's easier said than done, but I really want it to take shape. I think we can show the extreme sides of stillness and motion.

Madara: I want to create music that doesn't fall into a fixed category, but with a style that stays true to ourselves.

Tomoya: It'll be deeper and more emotional than ever.

What event that happened to you as a member of LIV'ERT would you say influences you the most when creating music now?

Mukuro: There's a member of the band that will always get injured during the shooting of MVs.

Yu: The fact that I am part of LIV'ERT. There are countless bands out there in the world and it took many twists and turns of fate to make me what I am now: a member of LIV'ERT.

Madara: This is the longest time I've ever been in a band.

Tomoya: That fact that I am involved in this band as a member.

What is your ultimate dream for LIV'ERT?

Mukuro: an overseas one-man live.

Yu: Being part of LIV'ERT until the day I die.

Madara: To become a monster band that can't be satisfied by staying in Japan only.

Tomoya: Become a rock star.

We're slowly nearing summer, traditionally time of festivals and many concerts, where will we be able to see LIV'ERT perform live?

Mukuro: We're holding a free one-man live on July 1st.

Yu: We'll be performing in various places throughout Japan! I hope to be able to go overseas as well.

Madara: In Japan.

Tomoya: On July 1st at our free one-man live.

(Editor: for tour dates check the LIV'ERT website.)

As a closing note, could you tell us something about LIV'ERT that isn't commonly known?

Mukuro: I like animals.

Yu: I like cats and the universe.

Madara: I like grotesque and cute stuff.

Tomoya: I am allergic to cats.

Official site: <http://liv-ert.jp>

Official facebook: www.facebook.com/livertoofficialpage



DJ SISEN

Globally radiant in darkness



Aside from being incredibly talented and somewhat of a global icon in both the industrial and J-fashion scene, DJ SiSeN is one of the genuinely nicest and kindest people you'll ever meet.

We were lucky enough to catch up with him at *Coalescaremonium*, *Radiant Darkness*, in Brussels to sit down in the lovely tea corner and have a chat about all kinds of things.

You've been part of both *Coalescaremonium* editions so far, what do you like best about this event?

It's very well organised. I'm good friends with *Nocturne*, one of the organisers. Belgium has a good underground scene and I think you can really see and feel this at *Coalescaremonium*. So I'm happy to be a part of this event.

Will you come back next year?

Yes of course! If they'll have me I'll absolutely come back! Aside from performing at *Coalescaremonium* I really like Belgium, and the food *smiles* and not just the waffles, mussels and fries and beer, although I do really like those *laughs*! *The Ninja House* was fun *smiles*, it's a good restaurant and the name is funny to me.

Is there a special piece of equipment you never perform without?

It kind of depends on the performance. Generally I use my laptop and DJ controls. It's easier this way as everything is pretty compact. It's easy to carry around as well. I'm currently working with *Pioneer* equipment, it's a lot of fun. It's definitely my favourite brand right now.

Do you have a particular tradition when you visit a foreign country?

I do actually. I always try the local foods. And I love to just walk around to get the feel of a new place and to watch the people, see how they live and such. I like doing that a lot better than the traditional sight seeing.

What have you noticed about people in Belgium so far?

In Belgium it all depends on where you are. For instance, people in Antwerp are very different from people in Brussels. Brussels is more of a business city right though isn't it? But wherever I've visited in the country, I find that Belgian people are very kind.

You've visited Belgium a couple of times now, which are your favourite things and places of this country?

Chuckles *Jeanneke Pis*. I like her a lot better than *Manneken Pis*.

Still speaking of Belgium, fashion is something we are quite famous for, who is your favourite Belgian designer?

I don't have a favourite Belgian designer.

Who are your top 5 favourite electronic artists of the moment?

Oh that's a hard one, I need to think on that for a moment. In no particular order: *Zaliva-D* is a Chinese Gothic/Industrial project, it's very interesting. *Xyla* is dark psychedelic industrial music with female vocals. *Soma*, *Iszoloscope* and *lingoaf*. I'd heartily recommend all of them.

Are there any Belgian artists you would like to collaborate with in the future?

I have a lot of respect for the Belgian label *Alpha Matrix*, they're one of my favourite electro/gothic labels. *The Vampire Party* in Antwerp is also very good. I'd like to work with them again in the future if possible.

You have performed all over the world, would you say there is a lot of difference between audiences on different continents when it comes to response to your music?

Oh yes absolutely. But it also depends a little on my sets as well, because I will adjust them whether I perform at a convention or at an event or gothic party. Because the crowds will be different from the start you know. At a convention I generally play more anime and dance remix style music, whereas at events like these I'll go for more industrial. But the audience, culture and mentality is indeed very different. It generally depends from country to country even. Right now I am very interested in South America. I've just been to Mexico City and it was a great experience. The underground scene there is very interesting. They are very into the Japanese culture in fashion, but not just that, there's also a lot of punk and goth going on in the underground scene, it's a very big scene. I want to go to Mexico City more often. So now I have to study Spanish *laughs*.





You have attended J-fashion events all over the globe. How does it make you feel that Japanese fashion styles are so well-loved outside of Japan?

It makes me very happy *smiles*. You know I was a cosplayer too once, so it makes me happy to see both that and J-fashion so popular outside of Japan. Especially amongst young people. I also love that they mix different styles and enjoy it so much! Of course, I like alternative fashion myself as well, so it makes me happy to see so many Japanese fashion styles worn by people all over the world. I love that my culture is so well represented globally *smiles*. Actually, the gothic lolita dress I'm wearing today isn't Japanese, it's by a European brand.

Which Japanese fashion styles that you've not worn yet would you like to try out in the future?

Actually it's not so much Japanese fashion of course, but I'd like to try things that are more like high fashion. Without being a snob of course.

You often wear very bright make-up, which is your favourite brand of cosmetics?

Actually I use very inexpensive make-up. I like to go shopping and try all the inexpensive stuff. My favourite brand is *Chacotto*, it's a Japanese brand of stage make-up which is of course excellent for any performer as it's suitable for being well, on stage with all the lighting and such. To people that visit Japan I'd definitely recommend trying the 100 yen stores, because they often have good things and then you don't have to spend a lot of money.

You moved to Berlin a few years ago, what attracts you most about that city?

I've lived in Berlin for three years now, sadly I still don't speak German, it's very hard to learn. It's got a great underground scene. It interests me a lot. The city is very relaxed, and it sometimes supplies very good shocks. My favourite party there is *Drone, Sabato, gegen, Homopatic*. They have a very good concept. It's very strange and dark with a great atmosphere without being straight out goth. I'd definitely recommend that to people visiting Berlin that are interested in the scene. But aside from that, there is also a good Japanese community, a lot of them are artists as well. Germany is really good when it comes to giving a visa to Japanese artists, which is how I'm staying there as well. I sometimes have parties with other Japanese living in Berlin. The city is very open to art in general, like a few weeks ago a friend of mine did a demo street performance on the Japanese earthquake. I didn't see it myself because I was in Mexico City but I heard all about it, and it makes me very proud. Especially as they are talking about the problems with the nuclear pollution and everything else that came in the aftermath. It's a very sad situation. I really like that open-mindedness and that people stop to think about things and the future. A lot of Japanese people still living in Japan just continue their lives whilst they should be demonstrating and making their voices heard so things will change for the better. In particular right now in the wake of the disaster. We really need to make the switch to renewable energy.

We were told you're a big anime fan, which one is your favourite and why?

I am indeed *smiles*! My favourite is very old, experimental and not popular. It's called *Kanashimi no Baladonna*. It was released in 1979 and was made by the same company that also did Astro Boy. It's very artistic.

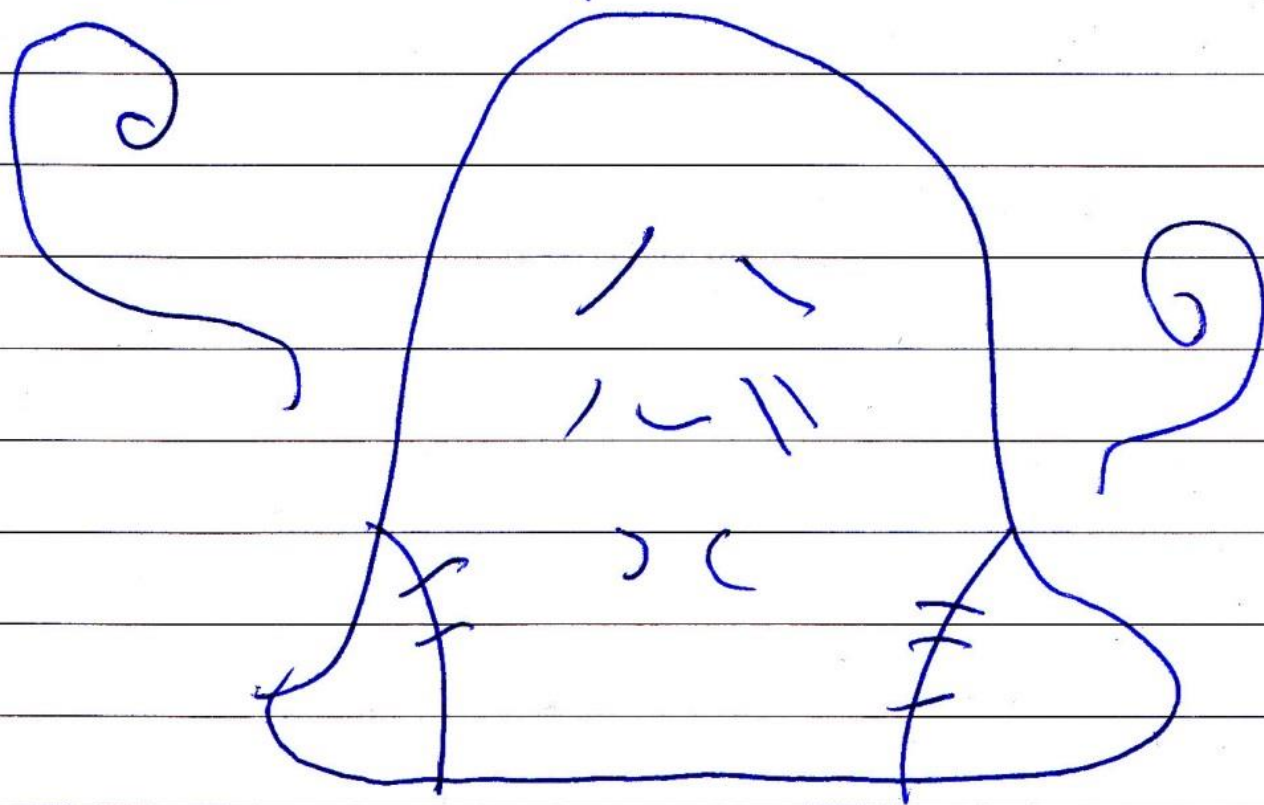
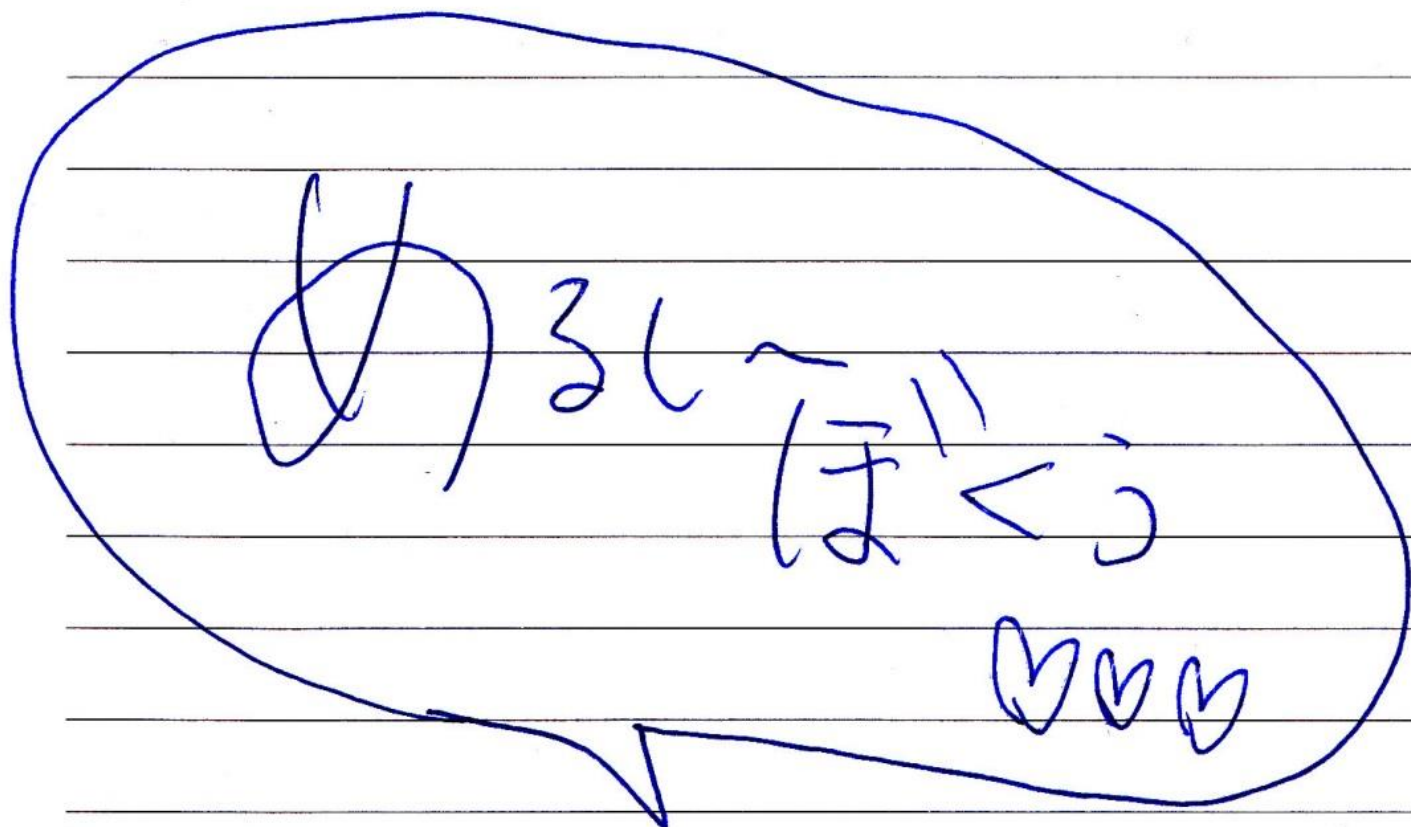
It's nearly summer, which is traditionally festival season. Do you have any tour or concert plans in Europe for this summer?

Well I'm not just sticking to Europe. I might go to Russia and South America again. I just visited Mexico City and the experience is definitely worth repeating. I may go to Italy in August. I definitely want to attend some festivals all over Europe but I've not made any concrete plans yet so I don't know which ones I'll actually end up going to.

Official facebook: www.facebook.com/SiSeN

Blog: profile.ameba.jp/djsisen

Twitter: twitter.com/DJSiSeN



おはよう
おはよう



Facets of Spring



Frames, Theo. Cardigan, Primark. Green asymmetrical top, True Object Collector's Item. Black long sleeved top, H&M. Bag, Zatchels. Blue rose ring, handmade by Hilde. Bracelet, handmade by Hilde. Shorts, Milk & Berry. Tights, American Apparel. Woolen socks, Insua. Boots, Kickers.



Antler headpiece, handmade by Andrea. **Wig**, wigsupplier. **Necklace**, Bodyline. **Cardigan**, Syrup. **Deer brooch**, model's own. **Blouse**, Asos. **JSK**, handmade by Andrea. **Tassel**, ebay. **Over the knee socks**, model's own. **Shoes**, Bodyline.





Floral and antler headband, handmade by Joke. Other (hair) accessories, various off-brand stores. Wig, Lockshop Wigs. Necktie, handmade by Joke. Blouse, Vero Moda. Waistcoat, Esprit. Skirt, handmade by Joke. Underskirt, handmade by Joke. Wristcuffs, handmade by Joke. Bag, customised Primark. Boots, Dkode. Floral boot straps, handmade by Joke.



Cat ear hairband, New Look. Heart shaped hair elastics, Studio 100. Wig, Ebay. Coat, Dream of Lolita (Vanilla Cat Applique coat). JSK, Dream of Lolita (Poodle Applique). Boots, Miranda.





Hat, Yolanda. Goggles, customised by Clara. Blouse, Dolly + Delly. JSK, Cinderella Story. Belt, thrifted (flea market find). Petticoat, Classical Puppet. Tights, Strauss Innovation. Legwarmers, Primark. Boots, Landrover. Accessories, model's own.



Hat, thrifted. Frames, Theo. Tailcoat, House of Secrets Incorporated. Top, handmade by Hilde. Skirt, House of Secrets Incorporated. Armour ring, Poorman's Gold Label. Octopus ring, H&M. Skirt, House of Secrets Incorporated. Petticoat, American Apparel. Tights, American Apparel. Boots, Forever 21. Penny Farthing bicycle, Ammaco. Tiny bicycle basket, thrifted. Plush squid, Doop Theory.

EVENT CALENDAR

All dates and information may be subject to change, none of this is within our control.

MAY 2014

Behind the Mask

Lolita fashion masquerade ball

Date: 3

Venue: Zaalverhuur7

City: Utrecht

Country: The Netherlands

behindtheface2014.doomby.com

Yoshiki live

Yoshiki Classical world tour

Date: 26

Venue: Le Trianon

City: Paris

Country: France

JUNE 2014

Wave Gotik Treffen

Date: 6 – 9

Venue: check the site for details

City: Leipzig

Country: Germany

www.wave-gotik-treffen.de

FantasyVal

Date: 14 – 15

Venue: Estate Wouwse Plantage

City: Wouwse Plantage

Country: The Netherlands

www.fantasyval.com

LOKA live

"ECHOEZ" European tour

20: Bar Live 301, Roubaix, France

21: Citrons Masqués,

Yverdon-les-Bains, Switzerland

26: Café International, Besançon,

France

27: Die Werkstatt, Cologne,

Germany

28: Musicon, The Hague,

The Netherlands

More dates tba!

www.demented-show.com



JULY 2014

LOKA live

"ECHOEZ" European tour

4: Rock Box, Luxembourg,

Luxembourg

5: Japan Expo, Parc des Expositions

Paris-Nord Villepinte, Villepinte,

France

6: Japan Expo, Parc des Expositions

Paris-Nord Villepinte, Villepinte,

France

10: Garage Deluxe, Munich, Germany

11: REPPLUGED, Vienna, Austria

12: Storm Club, Prague,

Czech Republic

13: Klub Progresja, Warsaw, Poland

More dates tba!

www.demented-show.com

Japan Expo

15th anniversary edition

Without Comic Con Paris this year!

Date: 2 – 6

Venue: Parc des Expositions

Paris-Nord Villepinte

City: Villepinte

Country: France

www.japan-expo.com



KAMIJO live

Date: 4

Venue: Le Divan du Monde

City: Paris

Country: France

www.b7kian.com

French Café – Garden party

Harajuku fans gathering

Date: 7

Venue: Le Manoir de l'Île aux Loups

City: Nogent sur Marne

Country: France

Google for the Facebook event page!

Atsusacon

Date: 19 – 20

Venue: Antwerp Expo

City: Antwerp

Country: Belgium

www.atsusacon.be

D.E.S.C.

Dutch European Steampunk

Convention

Date: 25 – 27

Venue: De Lindehorst

City: Meppel

Country: The Netherlands

www.dutcheuropeansteampunkconvention.nl

SEPTEMBER 2014

Elfia Arcen

Date: 20-21

Venue: the grounds of Arcen castle

City: Arcen

Country: The Netherlands

www.elfia.com

OCTOBER 2014

Metal Female Voices Fest

With Japanese bands Magistina Saga and

HEAD PHONES PRESIDENT

Date: 17 – 19

Venue: Oktoberhallen

City: Wizee

Country: Belgium

www.metalfemalevoicesfest.be



FACTS

Date: 18 – 19

Venue: Flanders Expo

City: Ghent

Country: Belgium

www.facts.be

Chibi Japan Expo

Previously known as

Japan Expo Centre

Date: 27 – 28

Venue: Parc des Expos

City: Orléans

Country: France

www.japan-expo-centre.com



METAL FEMALE VOICES FEST

OKTOBERHALLEN (BE)

XII

OCTOBER 17-18-19, 2014



THERION

DRACONIAN SIRENIA

DIABULUS IN MUSICA

ARKONA HOLY MOSES

DARK SARAH JADED STAR

HEAD PHONES PRESIDENT

ANCIENT BARDS VIPER SOLFA

SKEPTICAL MINDS

ENEMY OF REALITY

MAGISTINA SAGA

ARIA FLAME EVENOIRE

LA VENTURA

More TBC very soon ...

Oktoberhallen : Schrovestraat 18 - 9280 Wieze (Belgium)

WWW.METALFEMALEVOICESFEST.BE - INFOMFVF@GMAIL.COM

Presales available at : Ticketnet.be - Fnac - Primera - Hard Rock Market

More to come !

GALA NOCTURNA, LA BELLE ET LA BÊTE

SNAP

Saturday, March 8; Marble Hall, Antwerp Zoo, Antwerp, Belgium

Photography by Hilde Heyvaert.



MADE IN ASIA 6

SNAP

March 14 - 16, Brussels Expo, Laeken, Belgium

Photography by 8tea5, Hilde Heyvaert and Lunie.



COALESCAREMONIUM, RADIANT DARKNESS SNAP

saturday, March 29; La Bouche à Oreille, Etterbeek, Belgium

Photography by Hilde Heyvaert and Bert Van den Wyngaert.



ELFIA HAARZUILENS SNAP! SNAP!

April 19-21, grounds of Castle De Haar, Haarzuilens, The Netherlands.

Photography by Hilde Heyvaert and Bert Van den Wyngaert.



SUBMISSION RULES

1. Commitment.

When you agree to do something for the magazine, please commit and actually DO it. There's nothing as annoying as people that agree to do something and then don't. Especially right before deadline. Yes people can become ill and life may get in the middle, but the deadline is announced well beforehand and there's really no need to wait 'till the very last moment to submit an article. Generally there is a lot of time for people to submit their pieces. I edit something as soon as I get a piece in, just to make sure that I can get everything done in time and health and life can only provide minimal disturbance. So you're actually doing me a favour by submitting as soon as possible/before deadline.

If someone doesn't submit to an edition without a valid reason or explanation, I reserve the right to set an earlier deadline for the person that hasn't submitted before whilst they committed, to make sure that we get the article in the next magazine they wish to cooperate on. I'm not doing this to hurt feelings or step on toes, but I don't want to give people the opportunity to hijack the magazine (with or without malicious intent). That sounds harsh, I agree, but in my personal experience some people systematically volunteer and never deliver, thus excluding others from the opportunity to submit and keeping the magazine from getting said piece in. It's exactly that I'm trying to avoid by putting rules like these in place.

Being chief editor isn't just all the fun and good times, it is a lot of hard work and sometimes I will have to make harsh decisions and this is one of them. I'm sorry if this upsets someone, that's not my intention, I'm trying to do right by the magazine and especially the people that genuinely want to contribute and our readers.

2. Deadline

Stick to the deadline. They are announced well in time. You can not only find it right here, but also on the very last page of the magazine. It's easy to find the deadline when you forget when it is.

The deadline for issue 19 is **June 24th**.

Submissions not in my inbox when I turn on my computer the morning of June 25nd will not appear in the magazine (unless otherwise agreed beforehand). Plain and simple as that. Respect the deadline people!

The reason behind this is simple: not only does everyone have ample time to meet the deadline; from experience I know that extending it means that the magazine is likely never to happen.

Also: editing takes a lot of work, so if I want to release in a timely manner after the deadline I can't wait for articles 'till Hell freezes over.

3. Submitting

All entries for the magazine must be submitted by email on hilde.heyvaert@gmail.com

That is also the address where you can reach me with questions, remarks etc.

If you have an idea for the next edition, don't hesitate to let me know!

When you submit artwork or photos, they must be **at least** 2000 pixels and jpg files, the bigger the better!

(e.g. a photo of 1333 x 2000 or 1500 x 2000 works fine, everything larger too, everything smaller may become problematic at final edit).

Files that are too small are no use to me so please take that into account.

Also, be mindful of quality, I cannot stress this enough!

ONLY submit pieces you have the right to submit. If someone complains about copyright infringement over a piece you've submitted I will send these people to you. This is YOUR responsibility and you will be held accountable in an infringement case.

As far as the **spelling** is concerned, we do NOT allow text speech, texts written like you speak or things filled with purposefully bad spelling. Everyone makes mistakes and that's not an issue, hopefully those mistakes will be caught during the proofreading (not everything gets caught though; we're all only human after all).

That aside, everyone can operate a spell check I'm sure, please do that before submitting an article. It gets rid of the more obvious mistakes and makes life easier for proof readers and editor alike. It's just a matter of common courtesy.

About **photography and art**: I am aware that not everyone is equally talented. It is in no way so that one needs to have some kind of art degree to be allowed to submit to the magazine. We may not expect a degree, but we do, however, expect a certain quality. It doesn't matter that you don't have professional materials, just do your very best to submit things that are presentable.

NEXT EDITION

Our next edition will be BCM # 19,
spanning the months
July and August 2014.

Fashion

Style Spotlight: Aristocrat!

Aristocrat fashion feature

We are still looking for photo submission for this feature.
So if you have a good quality high resolution photo of yourself
wearing Aristocrat fashion, please don't hesitate to send it in!

Gothic themed (J-)fashion photo feature

Any type of (J-)fashion is welcome, as long as it is Gothic themed!

And more!

J-Music Corner

CD reviews

Concert reviews

Interviews with

INORAN

Velvet Eden

LOKA

Lifestyle

Event reviews

J-fashion meets

Artifakt steampunk meets

Interview with the wrestler Ladybeard

And much, much more!

If you want to be featured in any of our outfit snaps,
send in a photo of yourself wearing J-fashion (any style allowed),
or come pose for us if you see a photographer of BCM at an event
and you may very well see yourself in the next Snap!

And more...

Exclusive art by the super talented Margot!





Rin of Misaruka.
Monday, April 22 2013; live at Ikebukuro Cyber, Tokyo, Japan.
Photography by Helcanen (www.helcanen.be) ©.